

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

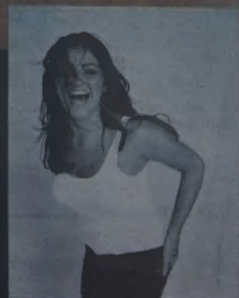
# VUEWEEKLY

FROM THE FRONTLINES  
OF THE MOVIE WARS  
AN INTERVIEW WITH  
FILM CRITIC  
**JONATHAN  
ROSENBAUM**

## THEY WALK AMONG US!

THE ALIEN PROJECT INVADES THE EDMONTON ART GALLERY • BY MAUREEN FENNIAC

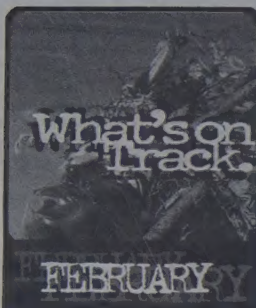
**MISSTRESS  
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JOY AND PAIN



GETTING A HANDLE ON CLUTCH / DID *MAELSTRÖM* DESERVE THE GENIE?

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## Your VUE

### How the West was won over

On behalf of the Alberta Green Party, I would like to commend Minister of Finance Steve West for being the most progressive politician in Canada on energy reduction. Stevie Wonder, you are a true conservationist and future generations will remember you as the one who started the ball rolling in the reduction of greenhouse gases in Alberta.

Dr. West's forward thinking on the issue of fossil fuel reduction is an absolute political *coup de grâce*. It is true that the Alberta public would never have gone for carbon taxes. In fact, Dr. West went along to Kyoto in 1995 and made very loud noises to show his disapproval. Good strategy, Stevie—you had us all fooled.

But the subtle deviousness of the man, the political astuteness! Instead, he sets the province down the more politically palatable road of deregulation and leads us all to believe that prices will go down! Not only did we swallow it, but we are being pacified by assurances that it is only a transitional phase and prices of natural gas and electricity will indeed soon drop.

Steve, you are a real Machiavelli. I don't know where you get the gall, but Mother Nature thanks you.

Only a person as intelligent as Dr. West would realize that the most effective method of reducing the use of fossil fuels is via the pocketbook. Why are North American vehicles bigger than those in any other country? Dr. West knows: because fuel has always been so cheap here and still is. So the cunning strategy of increasing prices and making it look as though you intended the opposite is nothing short of international statesmanship. If we only had a couple more like the Wonder Boy we would have the six per cent Kyoto target in the bag tomorrow.

I know you are supposed to be retiring from politics this time around, sir, but could I persuade you to run for the Alberta Greens? We need people like you in positions of power who can make environmental policy that will work and that will be universally accepted. How about it, Steve: one more time for the planet? I am enclosing a complimentary party member-



Minister of Finance Steve West

ship just in case. —DAVID J. PARKER, PARTY LEADER, ALBERTA GREEN PARTY

Vue Weekly welcomes reader response, both positive and negative.

Send your opinion by mail (Vue Weekly, #307, 10080 Jasper Ave, Edmonton, AB, T5J 1V9), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

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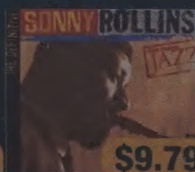
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## CSR forum questions globalization trend

How far away is corporate world from social responsibility?

BY DAN RUBINSTEIN

To most Edmontonians, the acronym CSR probably sounds like campus radio station CJSR minus a consonant. Or a new way to resuscitate drowning victims. In fact, it stands for Corporate Social Responsibility. And though the phrase may sound like oxymoronic, Orwellian, 21st-century bizspeak—a clever smokescreen for companies who'll continue dumping toxic waste in your backyard while keeping you occupied at the front door—it was banded around with honesty and earnestness at a day-long conference at the University of Alberta on Monday.

The brand-spanking-new Telus Centre for Professional Development, all shiny glass and sleek grays, was the setting for the Forum on Corporate Social Responsibility, one of more than 40 events that comprise the U of A's 16th annual International Week, which wraps up with a full schedule of sessions Thursday and Friday and a party Saturday night. At the forum, featuring speakers from a rainbow of backgrounds, about 200 delegates learned about the methods corporations, governments, non-governmental organizations and citizens' groups are using to push the private sector in a more socially responsible direction.

David MacInnis, vice-president of public affairs with the Calgary-based Canadian Association of Petroleum Producers, was one of two industry types who made presentations. (Shell Canada sustainable development senior advisor Murray Jones was the other.)

MacInnis says there are two conflicting views of CSR in the business world: one camp sees it at "New Age hogwash," while others acknowledge that it's "the future." As the public becomes more aware of "some of the not-so-great things business is doing," he says, business has to work harder to earn back the public trust.

Considering all of the executive greed and environment degradation that exists, MacInnis says that's a steep uphill battle.

Still, 98 per cent of businesspeople want to see a business-case explanation of why CSR is something they should "buy into." That may seem like an impossible barrier; after all, how can CSR and profit be part of the same equation? Yet, according to MacInnis, with the right "compliance measurement" and with government acting as a serious facilitator, corporations can adopt CSR practices without scaring off their all-important shareholders. "Some of the leaders in CSR are indeed found in the oil and gas sector," he argues. "It's not just become these companies want to do the right thing. It's because it makes bottom-line sense."

### Whiteman's burden

Gail Whiteman, a researcher who examines the environmental and social impacts of globalization and transnational corporations for the North-South Institute, didn't paint quite as rosy a picture as MacInnis. Quoting federal natural resources minister Ralph Goodale, who once declared that Canada must lead the world as a "living model of sustainable development," she says it's exceedingly difficult to move from words to actions. Even bodies like the Canadian International Development Agency and the federal Export Development Corporation, which help finance

huge projects in developing nations, don't conduct proper environmental or social reviews, she says. How can a government that allows this, she asks, be a CSR watchdog?

One of industry's most popular CSR activities to date, Whiteman explains, is to appease critics by sitting down to meet with environmental and social justice groups. But too often these talks reach no conclusions—although corporations are still permitted to put a checkmark beside the CSR box and say they've done the consultations necessary to proceed with their mine, dam or oil well. "I am sick of participating in multi-stakeholder roundtables that go nowhere," she says. "It's time to start boycotting these."

The solution, Whiteman feels, will require government to become a more critical player. If industry can't be trusted to police itself, there must be a third-party regulator with the power, authority and willingness to accept the challenge. And this will only happen if citizens push their government to be more responsible. "We have to join with like-minded individuals cross-sector," she says. "There are change agents in government. There are change agents in the private sector. There are change agents in academia. I think there's a lot the Canadian government can do."

### The tao of Stephen

Other speakers at the forum included Reverend Bill Phipps, former moderator of the United Church of Canada and currently a member of the Taskforce on the Churches and Corporate Responsibility, as well as Lubicon chief Bernard Ominayak, Mark Anielski, director of the Pembina Institute for Appropriate Development's "green economics" program, and Kerry Buck, acting director for the Human Rights, Humanitarian

Affairs and International Women's Equity division of the Department of Foreign Affairs and International Trade. There was a break in the CSR discussion midway Monday as forum delegates made their way to the Myer Horowitz Theatre to listen to the International Week keynote address delivered by Stephen Lewis, former Canadian ambassador to the United Nations and a former deputy executive director of UNICEF.

In front of a full house, the eloquent and entertaining Lewis belted out an impassioned plea about the evils of globalization—the theme of this year's International Week. With polished charm and charisma, learned and earned by the travelling thousands of miles every year, Lewis touched on topics like the World Economic Forum in Davos, Switzerland (he called it a "heartbreaking, incestuous gathering") and the horrific spectre of AIDS and conflict in Africa. He called the pharmaceutical companies that collude to keep affordable AIDS medication out of Africa because it'll cut into their profits "the most callous, brazen, unethical" conglomerate in the world—"worse than the tobacco industry."

### "Too far, too fast"

Lewis closed his speech by saying he's seen the occasional "good" multinational corporation. "But we've moved too far too fast," he warns. Corporate shenanigans are too prevalent, he argues, and something has to change before it's too late. Lewis didn't use the phrase "corporate social responsibility," or the CSR acronym. But it's obvious, with the contempt he holds for globalization in its present form, his voice punctuated by angry bursts as he spoke, that he's not convinced CSR is truly happening yet—and changing the situation is going to take much more than a little bit of friendly dialogue. ☐

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# VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

## JUSTICE

### Jocularity at Reclaim the Streets hearing

EDMONTON—There were no giant puppets or techno beats, but the atmosphere in the downtown courtroom where two organizers of last summer's Reclaim the Streets protest faced charges last week bordered on festive nonetheless.

Thom McDonnell and Dave Williamson were originally charged with mischief over the August 25 incident at the corner of 104 Street and 83 Avenue. About 400 people shut down the intersection for three hours for a spontaneous street party that night, a figure swelled by interested onlookers ambling over from the adjacent Fringe Theatre Festival. The protest, the first Edmonton appearance of an increasingly common 10-year-old British activist tactic, was about reclaiming public space for people, not cars, as well as an anti-corporate statement about the Fringe's decision to name streets after Telus and TransAlta during the festival to recognize two key sponsors.

But McDonnell and Williamson didn't get a chance to explain their rationale for blocking traffic during their brief but humorous court appearance. Instead, they cut a deal with the crown prosecutor, an arrangement that saw McDonnell plead guilty to the lesser charge of causing a disturbance while Williamson's charge was dropped. Then they passed some photos of the street party to provincial court judge Paul Adilman and the hilarity ensued.

When McDonnell quipped he was disappointed that he wouldn't have an opportunity to cross-examine police witnesses, Adilman laughed. When McDonnell explained that a bicycle-powered blender was used to make soy milkshakes in the middle of the street, Adilman wryly noted how healthy it must have been.

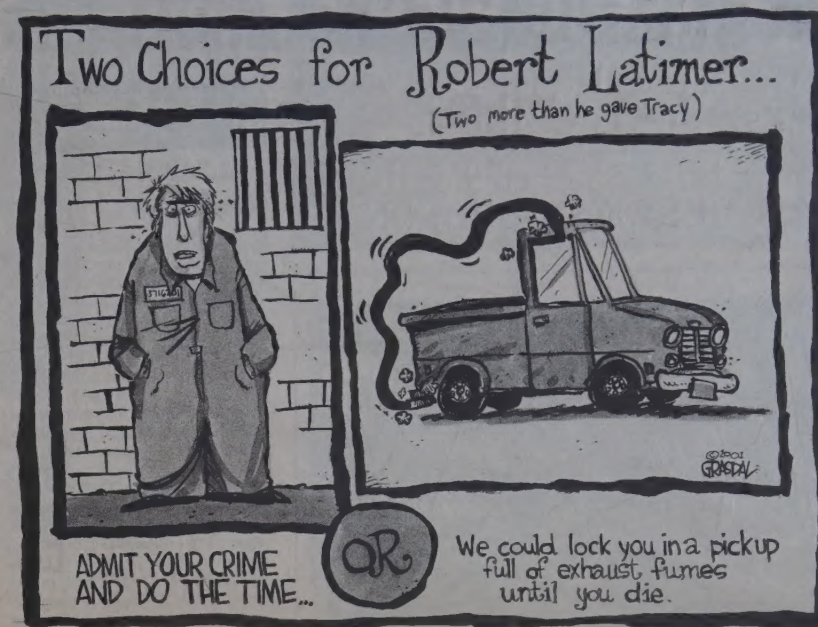
"I'm surprised I missed it because I usually go to the Fringe," the judge said while flipping through the photos. "It sounds like it was a hell of a party."

Adilman wound up hitting McDonnell with a \$150 fine—a small price to pay for a protest that no doubt raised some awareness. "It may have been an inconvenience to drivers," said McDonnell, addressing the police's main reason for laying charges, "but mostly it was a good time." —DAN RUBINSTEIN

## ACTIVISM

### New websites link up activists

EDMONTON—The Internet has become one of the most important tools in the struggle for social and environmental justice. And a couple of



recently-launched websites will help Albertans get better connected to the groups leading the struggle and the events they're staging.

Following in the mold of calgary.activist.ca, which was set up to help activists prepare for last June's World Petroleum Congress in Calgary, Grant Neufeld has created edmonton.activist.ca and alberta.activist.ca. Their purpose is simple: to get individuals and groups connecting with each other online. The sites list everything from upcoming events to boycotts and job opportunities. They also have links to other websites with more detailed information, as well as contact info for a multitude of groups.

"Not everybody on there will agree with each other by any stretch," says Neufeld, a computer programmer whose personal server hosts the sites. "We're not all of the same mind. For example, I'm not in favour of socialism, but there's a heck of a lot of socialist stuff on there." —DAN RUBINSTEIN

### Anti-corporate fight continues on two fronts

DAVOS, SWITZERLAND/PORTO ALEGRE, BRAZIL—Despite police and government attempts to prevent anti-globalization activists from reaching the city of Davos during the World Economic Forum, the Swiss mountain resort was the scene of some familiar street battles as riot cops and protesters clashed while the world's financial kingpins met to discuss the state of the global economy.

Some critics, like American environmentalist and author Jeremy Rifkin, called Switzerland a police state for its unprecedented, pre-emptive security crackdown. "The attitude was one of 'You're guilty until presumed innocent,'" he said. "Police methods just like a dictatorship," read one newspaper headline.

Unlike the World Trade Organization meeting in Seattle, however, disruptions in Davos weren't significant enough to stop the business at hand.

Delegates from organizations like the International Monetary Fund and World Bank talked about topics like the U.S. economic slowdown not dragging the world into a recession and Japan's economic recovery.

Meanwhile, halfway across the world, at the so-called World Social Forum in the southern Brazilian city of Porto Alegre, approximately 5,000 delegates discussed an opposing vision of economic development.

With participants ranging from youthful activists to prominent NGO leaders, the Porto Alegre counter-conference continues a trend of parallel events promoting effective opposition instead of street confrontation, which on-site demonstrations often degenerate into with riot police primed for violence. "We should consider this a struggle or a war against our governments—they're on the wrong side," Council of Canadians chairwoman Maude Barlow said in a Brazilian classroom where activists were learning about the proposed Free Trade Area of the Americas, and, of course, how to stop it. —DAN RUBINSTEIN

## POLITICS

### Media misses point of western separatism

EDMONTON—Separatists are once again making headlines across Canada and inspiring columnists of all stripes to hit the panic button. But this time, it's not Quebec separatists causing the fuss—it's members of the fledgling Alberta Independence Party.

Readers of the weekend *Ottawa Citizen* were greeted with Juliet O'Neill's rather reactionary story on AIP southern Alberta director Jon Koch's essay "Is Alberta a Nation?" in which he applied Josef Stalin's definition of nationhood to Alberta.

"This was an academic argument, not an endorsement of what Stalin did," Koch was quoted as saying in his own defence.

And even though the *Citizen* conceded that the AIP is on the "political fringe" and that "Mainstream analysts are convinced that Alberta, the country, is a non-starter", that didn't stop the *Citizen* from making the issue of separatism, not the much more salient issue of Western alienation, a hot-button topic—despite the warnings of local Liberal MP David Kilgour.

"There are probably more people who believe Elvis Presley is still alive than support separatism in western Canada," Kilgour said. "But the issues that are causing this tiny, tiny movement to come into being is the important thing. The crux of the problem is that the federal government is seen by generations of people in western Canada as not treating our region of the country as important as other regions of the country." —STEVEN SANDOR

## ENVIRONMENT

### Walkerton not unique, says study

OTTAWA—Water, water everywhere. But whoa! Don't drink that!

A new study by the Sierra Legal Defence Fund has concluded that drinking water regulations in four Canadian jurisdictions are as bad or worse than those in Ontario prior to last year's deadly E. coli outbreak in Walkerton.

"After a careful coast-to-coast review including interviews with health officials in every province and territory, it's clear our present regulations are as leaky as a sieve," says Karen Wristen, the SLDF's executive director. "Last spring's horrific events in Walkerton should be a wake-up call not just to Ontario but to the federal government and every province and territory in the country."

The SLDF "report card" gave D grades to Ontario, British Columbia and Newfoundland. The Yukon received a D- and Prince Edward Island received an F. Alberta and Quebec got Bs, the study's top marks. —DAN RUBINSTEIN

# VUEPoint

BY LESLEY PRIMEAU

### Two Canadians

Two issues occupy my thoughts today as I think about the impact certain people can have on the world. On the one hand, we have Robert Latimer; on the other, Al Waxman—both of them Canadians whose lives have been examined and re-examined by every newspaper in the country over the last few weeks.

Waxman, of course, died a couple of weeks ago. I was quite moved by the incredible tributes that poured in, not only from his friends within the entertainment industry, but also his family friends from his ordinary, non-televized life. Everyone who knew him, without fail, commented on how humble and generous and kind he was, how devoted to his wife and children. And while it's true that people always say nice things about any recently deceased person, especially celebrities, I was struck by the genuine affection that ran through people's recollections of Waxman—the comments about how well he treated people off the set and how many acquaintances he kept in touch with long after the project they both worked on had been completed. If the true mark of a man is the love of his friends, Waxman was one of the greats.

There has been no shortage of opinions about Robert Latimer, either. Latimer is currently in jail, serving a life sentence for the killing of his severely disabled 12-year-old daughter Tracy. Some say Latimer was a monster who placed no value on Tracy's life; others see him as a deeply caring father who simply could not bear to see his child continue to live in agony. Was his act murder or was it euthanasia? Is there any difference?

I would never claim that Latimer deserves to be called a hero—but I will argue that he at least deserves leniency. Some observers have called for Latimer to receive the very same fate he meted out to his daughter, but not me. Make no mistake: If I were the judge, I would have found Latimer guilty. I would have imposed a stiff sentence on him, but I would have allowed him to serve it at home on his farm, caring for his family and continuing to be a productive member of the community. I have no doubt whatsoever that Latimer is a decent man, and that confining him behind bars is a pointless punishment, satisfying only those hungry for revenge. Those people should hang their heads. Society at large has nothing to fear from Robert Latimer; he's hardly running wild in the streets, ready to kill again. I believe Latimer lives with what he has done every day of his life, and until God decides whether he did it out of compassion or self-interest, that's probably earthy punishment enough. ☺

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.



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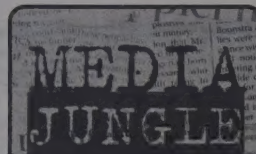
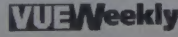


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- Colorado Daily



By DAN RUBINSTEIN

## Banana bread

It was supposed to be a shining moment for the Cincinnati *Enquirer*. But more than two and a half years after the newspaper published an extensive exposé about banana giant Chiquita Brands International's alleged crimes in Latin America, the *Enquirer*, its parent corporation Gannett Co. Inc., Chiquita and several key players are still dealing with the repercussions of perhaps the biggest journalistic boondoggle in American history.

It's accurate to apply such superlatives to the Chiquita case because of the amount of money that changed hands. Fourteen million dollars; \$14 million (U.S.), to be precise—more than \$20 million in Canadian currency. That's how much Gannett paid Chiquita to compensate the food company for the *Enquirer's* May 1998 front-page article and 18-page special section, which contained allegations that Chiquita and its subsidiaries knowingly used dangerous pesticides at third-world banana plantations, bribed officials in Colombia, participated in cocaine trafficking schemes and used violence to control workers.

Great story for the *Enquirer* to break, especially with multinational Chiquita headquartered right there in Cincinnati. One small problem, though: the *Enquirer's* lead reporter on the story, Michael Gallagher, illegally obtained roughly 2,000 internal voice-mails from Chiquita phone systems as part of his research. That revelation gave Chiquita lawyers the break they needed. (They'd been threatening a lawsuit ever since they first learned that the *Enquirer* was merely working on the story.) Within a few weeks of the appearance of the "Chiquita: An Empire Built on Controversy" package, Gannett and Chiquita reached an out-of-court settlement that called for a series of front-page, large-font, above-the-fold apologies and retractions, the spiking of Chiquita articles from Gannett websites and an undisclosed sum of money to be forked over. And then things got interesting.

The *Enquirer* didn't do anything to fight back. Gallagher, predictably, was fired and faced criminal charges. (He eventually cut a deal, revealing the name of a former Chiquita employee who acted as a confidential source in exchange for avoiding prison time.) *Enquirer* editor Lawrence K. Beaupre, the hands-on boss when the stories ran, was transferred to Gannett headquarters in Virginia and ultimately fired as well.

*Enquirer* publisher Harry Whipple, meanwhile, didn't stand up for either of his employees. "The end product, our section, has been tainted by the unethical and illegal means that an individual used to gather the voicemail," he said in an interview with Associated Press. "Breaking the law, violating any of

the common journalistic standards, lying to one's employer, certainly has no place at the *Enquirer*. As a result, we were unable to stand behind information gathered in violation of those basic principles."

Details of the Gannett-Chiquita out-of-court settlement remained vague until Beaupre launched lawsuits against Gannett, Chiquita and several individuals claiming that his employers had unfairly made him into a scapegoat in the affair. Only last month was it revealed (as part of Beaupre's legal proceedings) that the damages payment was \$14 million, not the \$10 million that had been rumored. Yet it's not just that staggering total that's troubling.

"As we have said all along, the articles were highly inaccurate and conveyed a false and unfair impression about our company, our associates and the way we do business," Chiquita said in a statement when the *Enquirer* ran its June 1998 apology. "We will continue to report the news of this region and do our best to do that, including investigative reporting that's appropriate, that's lawful, that's legal," Whipple said at the time. "I think any time this occurs in any news organization, you learn from your mistakes, hopefully." But the nagging questions remain: regardless of reporter Michael Gallagher's improper methods, were some of the allegations about Chiquita accurate? And could the *Enquirer* and Gannett have done more to maintain the legitimacy of their journalistic investigation?

Chiquita, after all, was alleged to have set up phony shell companies to get around land ownership rules, suppressed unions by force and trained its own machine-gun-armed private security squads. The *Enquirer* exposé even alleged that Chiquita security staff shot and killed at least one banana worker. "Theft is relatively minor given the importance of the subject," Washington and Lee University journalism prof Louis Hodges said to AP. "They should not have renounced and they should not have given \$10 million to Chiquita." (His comments were made several months before the \$14 million total was disclosed.)

Moreover, a Honduran human rights worker, Andres Pavon Murillo, who took *Enquirer* reporters to what he believed was an illegal Chiquita security training site in his country, went on the record as saying he'd risked his life for nothing once the newspaper printed its retraction. Chiquita "completely denies and rejects any assertion that it has ever committed any illegal or violent actions against any person in any country or that it has ever instructed others to do so" was one of the blanket statements that appeared in the *Enquirer*.

Former editor Beaupre's \$15 million lawsuit is currently grinding its way through the courts. So is a multi-million-dollar suit filed against Gannett by lawyer George Ventura, the anonymous source fingered by Gallagher. These cases may push more details to the surface. But don't look for further investigations into Chiquita's practices in the *Enquirer*—or any other major metro paper, for that matter—anytime soon. Libel chill is alive and well. ☐



# Walking the grounds you worship on



MARGARET VISSER

## THE GEOMETRY OF LOVE

SPACE, TIME, MYSTERY, AND MEANING IN AN ORDINARY CHURCH

Margaret Visser makes the ordinary remarkable in *Geometry of Love*

BY DANA MCNAIRN

**M**argaret Visser is an extraordinary writer. Her latest book, *The Geometry of Love*, opens with a rumination on being a traveller, a tourist. We see plenty of sights when we're abroad: museums, old buildings and places of worship. These holy places, often the oldest sites in town and are therefore resplendent with history. Yet to Visser's way of thinking, therein lies the problem: the more famous sites have detailed guidebooks, but lack meaningful insight, while the smaller places of worship

have nothing at all to help the curious visitor. Why is that statue of a woman in blue robes holding her flaming heart in her hand? Why is that bleeding man nailed to two pieces of wood? What do bells, stairs, apses and smoking incense mean? Visser has chosen one church to place under her scholarly microscope: just a little church, but one with a history spanning the last 1,700 years.

*The Geometry of Love* examines the famous-but-not-too-famous Sant' Agnese fuori le Mura (St. Agnes Outside the Walls) in Rome. The church is believed to have gotten its start as a simple shrine in the woods. Agnes was an early Christian virgin martyr, a young girl put to death for refusing to worship an idol. Stripped naked and paraded through the streets, records variously report her death as the result of beheading, immolation and getting stabbed in the throat. Agnes was but a child—a mere 12 years of age—when she died on January 21, 305 A.D.

### Bell lettrist

Visser skillfully and patiently ferrets out countless arcane (but never trivial) details about this church. Her mission took several years but the results are clearly worth it, although readers with short attention spans may be somewhat alarmed by Visser's hyper-intelligent musings. "Other methods of summoning the faithful preceded the use of bells," she writes at one point, beginning a pages-long disquisition on churches' use

of bells. "After the first council of Nicaea (325 A.D.), Christians—newly permitted to proclaim their faith openly—called congregations to prayer by rapping on a two-metre-long wooden board called a *semantron*, Greek for 'signal.' It is thought that knocking might have been used as a semi-secret Christian calling device before Constantine. Knocking on wood has strong reverberations in the Christian imagination: it recalls the nailing of Jesus to the cross, for example; or God knocking at the door of the human heart, in hope of a response. The knock was traditionally double, a short and a long beat, reputedly to remember how God called Adam in the Garden of Eden: Adam! Adam!" Extensive notes and a sumptuous bibliography add to the heft of this meticulous study, but the book is (happily) not a turgid "Christian Churches for Dummies." Visser demands that her readers keep up with her agile mind and metaphysical ponderings.

Born in South Africa and raised a Catholic (once lapsed), Visser retains a deep love of ritual and celebration—she refers to herself as a "native" in churches, especially Roman Catholic ones. That would explain her first two bestsellers. *Much Depends Upon Dinner* is an examination of one simple meal: corn, salt, butter, chicken, rice, lettuce, olive oil, lemon juice and ice cream. (The delightful book won the Glenfiddich Award for Food Book of the Year.) Her follow-up, *The Rituals of Dinner*, examined the intricacies and ceremonies of sitting down to a meal and was a *New York Times* Notable Book of the Year. Visser has been a classics professor, a contributing editor to *Saturday Night* and a regular essayist on CBC Radio.

### Margaret's museum

Visser literally leaves no stone unturned in her curiosity to explain pews, catacombs, bricks, parchment, vestments, mosaics, haloes, feet, linens and grass. Throughout *The Geometry of Love*, she conveys a sim-

ple, humble awe for her surroundings and its aching 1,700-year history. While Visser is clearly fascinated and passionate about her subject, she does not go out of her way to redeem this church or its history—her discussion of Christian prejudice, ambivalence, exclusivity and theological contradictions is clear-eyed and unapologetic. Rather, she invites rational skeptics to partake in an exploration of a grave that caused the church to be built in the first

place and a church that, in turn, ensured a young girl's death would not be forgotten. Visser shows us how the ordinary—and apparently mundane—is in fact quite extraordinary, provided you give it a little thought and examination. ☉

*The Geometry of Love: Space, Time, Mystery, and Meaning in an Ordinary Church*

By Margaret Visser • HarperFlamingo Canada • 323 pp. • \$35

## Movements

### Afro-Caribbean Dance Ensemble Presents

## From Then To Now 'Take Me Back Africa'

Featuring local and international dancers and drummers, this multi-disciplinary extravaganza traces the history of men, women and children enslaved and taken from Africa to the Caribbean islands. Directed by Sharlene Thomas.

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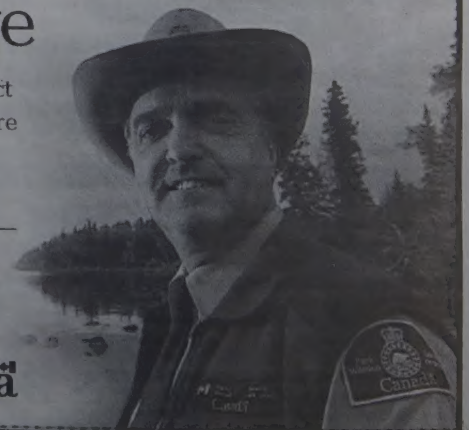
## Protecting our natural heritage

Jean Fau is a chief park warden for Parks Canada. He and his colleagues protect the plant and animal life in our national parks. They also help Canadians explore and enjoy these special places. This is just one of the hundreds of services provided by the Government of Canada.

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Canada





# DISH Weekly

## LEGEND

\$ Up to \$10 per\*  
 \$\$ \$10-20 per  
 \$\$\$ \$20-30 per  
 \$\$\$\$ 30 per & up

\* Price per person, before tax & tip

## ALTERNATIVE

**Badass Jack's** (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit [www.badassjacks.com](http://www.badassjacks.com)) Edmonton's first and original Californian wraps. \$

**Ber-zerk** (8128-103 St., 431-9864) Bigger scoops + low prices = A Big Hit! \$

**Le Brasserie** (10332 Whyte Ave., 434-6597) The freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. \$

**Cafe Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

**Hemp Café** (10332 - 81 Ave., 988-2098) Sandwiches, salads, baked goods and a variety of fresh hemp items. Support the new attitude—try our Hemp coffee. \$

**Oriental Veggie House** (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. \$-\$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$

**Sinfully Fresh** (9014-112 St. (hub Mall), 438-3156) Eighteen varieties of healthy low-fat wraps. Salads and pitas made to order. \$

## BAKERIES

**Bee Bell Bakery** (10416-80 Ave., 439-3247) "The health bakery" \$

**C'est Bon Bakery and Café** (7904 104 St., 434-2849) The best soup and sandwich spot in town! Desserts range from puffed wheat squares and peanut butter cookies to German chocolate cake and cherry pie. Non-smoking. \$

**Tree Stone Bakery** (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$

## BISTROS

**Bistro Praha** (10168-100 A St., 424-4218) The first European bistro since 1977 and still the only one. \$

**Bridges** (9028-Jasper Ave., 425-0173) Be scene! Before the theatre, after the game or for an evening of entertainment in itself \$\$\$

**Cafe Select** (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years.

**Cafe De Ville** (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. \$

**Carole's Café & Catering** (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. \$-\$

**Cilantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$

**Four Rooms** (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dinin'g in an upscale environment, featuring a unique international tapas menu. \$

**Manor Café** (10109-125 St., 482-7577) Remarkable location, flavour and

service. Great prices on dishes from around the world. \$

**Mattess Urban Bistro** (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagat on tap. \$

**Nina's** (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$-\$

**Russian Tea Room** (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$

**Sweetwater Café** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. \$

**Tasty Tom's Bistro & Bar** (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chef's Tom and Christian entertain you for lunch, dinner or a late night snack. \$

## BREW PUBS

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. \$

**Taps Brewpub & Eatery** (3921 Calgary Trail S., 944-0523) Our exclusive Microbrewed Ales and lagers are produced in our site brewery (Brew-tours with your glass). \$

## CAFES

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

**Bennys Bagels Cafe on Whyte** (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

**Bohemia Cyber Café** (10112 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity

and entertainment software over a chai latte or a bowl of peanut soup. \$

**Café Amande** (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

**Café La Gare** (8104-103 St., 433-5138; 10308A-81 Ave., 439-2969) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. \$

**Café Lacombe** (10111 Bellamy Hill, The Crown Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town, all day a la carte menu and monthly opera dinners. \$\$\$

**Café Lila's** (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$

**Cafe on Whyte** (10159-Whyte Ave., 437-4858) Open 24 hours. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

**Calabash Café** (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. Lunch, Happy Hour, Dinner or Late Night snack. Come for the food, stay for the party! \$-\$

**Cappuccino Affair** (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night-time snack. \$

**C'est Bon Bistro** (10505 Whyte Ave., 439-8609). The best soup and sandwich spot in town! We also have a variety of delicious wraps, salads and entrees such as shepherd's pie and lasagna, and desserts supplied by our own bakery. \$-\$

**Expressionz Café, Market & Meeting Place** (9142 - 118 Ave., 471-9125) Live entertainment Fri & Sat. Artists gift-shop. \$

**The Commissary** (11750-Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$

**Jazzberry's Too Café** (10116-124 St., 488-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

**Juliano's Restaurant & Cappuccino Bar** (11121-Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$

**Katmandu Coffee Cafe** (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St.

Albert.

**La Piazza** (104588-82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna.

**Makapakafe** (13042-50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. \$

**Market Café** (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch & dinner buffet and a delightful A La Carte menu. \$-\$

**Misty on Whyte** (10458 Whyte Ave., 433-3512) Gourmet coffees, cappuccinos, homemade soups, sandwiches, bagels and hot lunches. Daily \$3.95 lunch special. \$

**Muddy Waters Cappuccino Bar** (8211-111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

**Savoy's Gourmet Health Café** (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. \$

**Steeps** (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. \$

**Sugar Bowl** (10922-88 Ave., 433-8369) The eclectic & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. \$

**Urban Grind** (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2a.m. \$

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and Gumbo in the province. \$

**Da-De-O** (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$

**Louisiana Purchase** (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$

## CANADIAN

**Barb & Ernie's** (9906-72 Ave., 433-3242) One of the best mom & pop operations in the city. \$

**Billiards Club** (2 fl. 10505-82 Ave.,

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 11620 - 104 Ave. • 482-HOPS**





## DISH Weekly

Continued from previous page

432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. \$\$\$

Devlin's (10507 - 82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also 1/2 price Happy Hour on drinks & food daily. \$

Fife n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the Vue Weekly 2000 golden fork awards. \$\$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. \$-\$\$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. \$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. \$-\$\$\$.

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious-Known for their tasty hummous and veggie burgers. \$\$\$

Insomnia Pub (5552-Calgary Trail South, 414-1743) Cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Keegan's Family Restaurant (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Cafe (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business & social lunches or dinners. \$

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. \$\$\$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Hhome-made meals. Specializing in traditional English high tea and gourmet evening meals. \$\$\$

Phatz Restaurant (10331-82 Ave., 413-0930) An eclectic assortment of appetizers, entrees and pastas, and delectable desserts.

The Raven (10338-81 Ave., 431-1193) Eclectic selection of "wood fired food" with Old Strathcona's best steaks and oven roasted chicken. \$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour. \$\$\$-\$\$\$\$

Rosie's Bar and Grill (10604-101 St., 432-3499) Nothing fancy, but sensible home cooking without the frills. \$

Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

The Sidetrack Cafe (10333-112 St.,

453-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$\$\$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as Happy Hour from 4-8 pm. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast, antiques, local arts and crafts and unique gifts to browse around. Breakfast & lunch \$; dinner \$-\$\$\$

Teak Room (11615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs \$\$\$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish & seafood, featuring the seafood lover's feast for two. Brunch, lunch & dinner. \$\$\$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stir-fries, pasta and more. \$\$\$

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries.

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

Zac's Place Cafe and Pub (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

## CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great atmosphere. \$\$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago confection. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$

Noodle Noodle (10008-106 Ave., 422-6862) The best Dim Sum in Edmonton. \$\$\$

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. \$\$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrees, appetizers, desserts. \$\$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. \$\$\$

## EAST INDIAN

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. \$\$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

## EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$\$\$

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. \$\$\$

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic quiet restaurant in the heart of downtown. Best Cheesecake in town. European and Ukrainian cuisine. Palm readings daily. \$\$\$-\$\$\$\$

## FRENCH CUISINE

Café Amandine (8523-91 St., 465-1919) Fine french cuisine. Entertainment night: Fri & Sat. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. \$

La Bohème (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Three Musketeers (10416 - 82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open! \$\$\$

## Chocolates by Bernard Callebaut



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MANULIFE PLACE  
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Come and experience a warm, upbeat atmosphere with fantastic tasting smoothies! Each smoothie comes with a free Booster! Try Protein, Bone, Fiber, Brain or Cold Warrior (with Echinacea). Also serving fresh, made to order juice, herbal Rhino Shots, live wheatgrass shots and much more!

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Where Pizza Is Famous!

## DISH Weekly

Continued from previous page

**Normands** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. \$\$

### GREEK

**Grub Med Ristorante** (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. \$\$-\$\$\$

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## DISH Weekly

Continued from previous page

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## Flying down to Rivo

River valley view helps make eaters a tapas delight

BY DANA MCNAIRN

There is something singularly satisfying about grazing. The Spanish have perfected this food art with tapas—bite-sized but robust morsels designed to be eaten as an appetizer or a main meal. The idea is to eat either a little or a lot, but always at a relaxed pace. Longtime city restaurateur Bernie Peck agrees with this congenial philosophy and ardently advocates the consumption of tapas in an inspiring atmosphere. So he opened a tapas bar overlooking the river valley.

Rivo's menu points out the long gastronomic history of grazing and cites Chinese dim sum and Italian antipasto as examples of other cultures' simple solutions to hardy snacks. Rivo's tapas are well-thought-out (and filling); the restaurant offers straightforward selections like hummus, olives, cheeses or grilled polenta as well as creative takes on seafood, meats and chicken. Diners will appreciate the eclectic spices and colourful sauces that complement these dishes. The carpaccio is velvety, shaved raw bison with a cognac Dijon mustard, flanked by toasted rounds and a healthy toss of fresh basil.

Plump roasted scallops deliver a herbaceous tang skewered on a small stick of rosemary, while gado gado is a bright medley of slivered red and green onions and cabbage dolloped with a spicy Thai peanut sauce, served with bright red tomatoes and hard-boiled egg. (I'd sooner see tofu chunks used to help diffuse the heat of the dressing instead of the sliced

egg quarters, though—hard-boiled eggs are finicky and hard to keep looking nice. The curry marinated prawns are fulsome and sprinkled with colourful vegetables. This is a difficult dish to do—how to keep the batter from being underdone without overcooking the prawns? I say skip the battering and deep-frying altogether because the marinade is tasty enough on its own. The Korean spiced wings kick in a zippy chili ginger sauce. Grilled lamb is wrapped in vine leaves, flavoured with a zingy apple cider vinegar.

## Thinking outside the Ox

You could also open with a steamy bowl of minestrone soup or a fresh tomato bocconcini salad in a lemon vinaigrette. The thin-crust, roasted garlic pizza with feta cheese and olives is superb. Other pizza toppings include smoked salmon, artichoke, prosciutto and spicy eggplant. Rivo also offers main courses for those who just want their own plate. Look for bison again, this time marinated in chili lime. Pork loin is glazed in orange ginger and served with big pockets of squash ravioli. Breast of chicken is stuffed with a herb cream cheese and smoked Austrian ham. This signature dish is a knockout; Peck says he brought it with him from his Red Ox Inn days.

Rivo's elegant rosewood and sand room is sleek but inviting. The graceful curve of the restaurant overlooks the river valley and legislature grounds, offering unparalleled views from any seat. Cozy tête-à-tête dining is encouraged in the raised booths, or you can drink in the view with friends at the tables that hug the windows. Either way, diners will relish Rivo's warmth, innovative menu and vistas. ☺

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## Now's a great time to ski Silver

And why not try Big White while you're out there, too?

BY ZEKE THE SKI FREAK

Let's face it. There is little or no snow to be found anywhere in western Canada, so if you want to go find the white stuff, you'll have to embark on a bit of a search—and Silver Star is a good place to start. They have a metre of snow at the base, but they're a bit reluctant to divulge the statistics for the entire mountain, as the area covers three huge faces with runs that could be tagged as "No Go Zones."

On the positive side, Silver Star has some of the best cruisin' runs I have ever been on. Last year, the area manager took me on a tour of the resort's most outstanding features, including the newly-developed backside of the mountain. It's large and fun, but I find the front side is better for staying with friends and having a great day skiing or boarding.

The resort looks like Aspen did 50 years ago, except the paint is new: there's storybook charm, a warm friendly staff, legendary powder and 3,000 skiable acres. The village is an incredible place to take the family or a group of friends, as you can rent any number of condos or stay in the main street area. The ski resort, meanwhile, is quite high off the Okanagan Valley floor, so they have been able to expand down below the original parking lot and lodge area. Expansion plans are also underway to open up the valley directly beneath the town centre.

### Star trek

Silver Star's "customer first" philoso-

phy has given them the highest visitor-return rates of any mountain in North America. And if they boast, you can hardly blame them: having been rated as one of the world's top three ski areas (*Canadian* magazine), named Mountain Resort of the Year for 1999 by the B.C. Alpine Ski Association, won six *Ski Canada* awards including Best Weather, Best Family Skiing and Best Village Base, as well as placing in the North American top three for cross-country skiing (*Snow Country* magazine), ought to entitle anybody to puff out their chest a little.

As far as the skiing goes, original runs like Milky Way and Christmas Bowl are still some of my favourites, but for sheer cruising pleasure you have to try Big Dipper and Walt's Run. If you want some bad-ass chutes, head over to Uncle Buck or Gong Show. The steeps are so good in some areas that several days after a good dump, the snow is still soft

around the edges of the treelines. Add in the incredibly varied terrain, the bottomless dry Okanagan powder, the impeccably groomed runs, the long, rolling cruisers on the Vance Creek side of the mountain, the groomed and ungroomed double-blacks, glades and bumps on the wilder Putnam Creek and some of B.C.'s most challenging on-piste terrain.... Well, suffice it to say that with 107 trails over 3,065 skiable acres, skiers of all abilities will find just what they need.

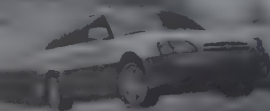
Even if you choose not to ski at all, you could spend a week or even longer at Silver Star and never run out of things to do. Try a professionally guided snowmobile or snowshoe tour, take the whole family on a sleigh ride, enjoy a massage or join a dog-sledding expedition into the rugged back country. How about ice skating on Brewer's Pond or an

SEE PAGE 14



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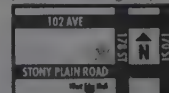
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# Fall LINES

By ZEKE THE SKI FREAK

## Slip slidin' away

Thirty years ago, I was standing at the top of Marmot Basin with my father and witnessed an incredible sight. Several park wardens showed up at the base of Charlie's Bowl pulling a shell launcher behind a large alpine snowmobile. They dragged the large metal tube into place well below the bowl and then dropped a shell into the tube, like a soldier arming a grenade launcher. The first shell landed deep in the snow to the right side of the slope with a quiet "poof." No detonation. They changed the angle, and launched another at the opposite side of the bowl. The high arcing explosive hit near the top of the slope with a resonant "Boom!" What happened next was quite unexpected, I'm sure: the concussion from the second shell caused the first shell to detonate as well, and the entire bowl released a full-slab avalanche.

The three-man crew immediately realized they were in danger and scrambled directly across the hill and up the edge of a line of rock. My father and I watched as wave of snow tossed the snowmobile and cannon into the air while the rangers climbed just high enough to escape the edge of the slide. As the slide progressed across the flats, just above Paradise's intermediate slope, it slowed and flowed towards us. We slipped down the hill and seeing as it was almost stopped, I got the brilliant idea of letting it flow around my boots as if I were standing on an ocean beach with the waves gently caressing my feet.

Boy, was I wrong.

The slide hit me like the bumper of a Mack truck; it ripped my skis off, bent my poles, threw me to the ground and began to twist and grind my entire body, leaving me feeling as though I

had gone three rounds with Mike Tyson. Keep in mind: this slide was only about six inches deep and just barely moving down the hill. The power of a full-scale avalanche is overwhelming. Have you ever seen a car that's smashed into a wooden power pole? The pole usually wins. Avalanches regularly snap trees this size like toothpicks.

Back in the old days, the Jasper park wardens were responsible for avalanche control in the entire park including Marmot Basin. Now Marmot and all mountain resorts employ a staff of well-trained professional patrols who are experts in keeping the ski areas safe. Gone are the days when the large Howitzer gun would shoot massive shells into the entire basin area. (You can still see the old gun platform to this day on your way over to the Knob chair.) Today's patrol men climb the slopes and place charges in the exact spots that will trigger slides well before the slopes are open to the public.

Does testosterone cause avalanches? That's a foolish-sounding question, but in a way, the answer is yes. Skiers and snowmobilers start 85 per cent of the avalanches that result in injury or death. Ninety per cent of the culprits are males and most are in their twenties. So it stands to reason that our pursuit of testosterone-fueled sports is the biggest reason for avalanche fatalities. Back country skiing results in 43 per cent of avalanche deaths, while snowmobiling makes up another 20 per cent. Out-of-bounds skiing and snowboarding account for only 7 per cent of the fatalities, while mountaineering and ice climbing combine for 21 per cent. In our region, almost all deaths occur in January, February and March. These "accident slides" usually start on moderate slopes at around an accessible, 30- to 40-degree pitch where snow accumulates. The weather is typically nice and it is usually a few days after a snowstorm.

Now that you know what conditions tend to give rise to avalanches, what else can you do to protect yourself and others if you are in slide territory? Crossing slopes one at a time or in well-spaced-out groups reduces

SEE NEXT PAGE





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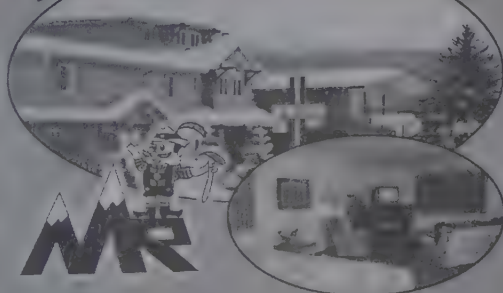


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## Fall Lines

Continued from previous page

the likelihood of being caught in a slide. If you do get buried in an avalanche, transponders are the best way for rescuers to find you. Being found within the first 10 minutes is a key factor to surviving an avalanche. Struggle to stay near the surface—your best chance for survival is to be found by members of your own group. Buried skiers who need the assistance of a rescue agency are less likely to survive.

Given these odds, it's probably a good idea to contact the avalanche control unit for the area you plan to travel into. They will give you up-to-date information on snow stability. If you plan to head out into the back country, I strongly recommend you get in touch with the Canadian Avalanche Association and take one of their excellent courses. They will teach you all you need to know to stay safe—that is, unless that darn testosterone starts to take over. ☺

## Silver Star

Continued from page 12

indoor rock-climbing lesson?

For the snowboarders out there, they have an awesome terrain park full of spines, quarter-pipes, tabletops and jibs and two terrifying half-pipes. You can ski or board until 9 p.m. Putnam Creek is heaven for snowboarders with its steep, fluffy, fun and sometimes ominous-looking runs. Catch this terrain on a powder day and you'll never want to leave. But if you do leave, then be sure it's only to head down the valley to Big White.

## How white was my Valley

The Okanagan Valley is blessed with conditions that make the summers hot and sunny and the winters cloudy and wet. But at the top of some of the mountains, things get very white indeed. Loads of snow—an average of 25 feet of light champagne powder just about every season—keeps the crowds coming back to Big

White. Other attractive features include a true Alpine Village with accommodations for over 8,200 people, shops, grocery stores and 14 bars and restaurants, an eight-person gondola, four high-speed quad chairs and a number of other chairlifts and fixed grip lifts. For the boarders there's a 500-foot halfpipe, a beginners' halfpipe and excellent terrain parks built naturally into the contours of the mountain; expert groomers (*Ski Canada* awarded them their prize for "Best Grooming in the West"); an outstanding kids centre complete with parent-paging system so you can drop the toddlers off while you and your children hit the mountain.

Westjet has some good fares on flights that will get you out there in an hour or two—and both ski areas will transport you from the airport to the mountain for free. You really don't need a vehicle at either area because everything you want is at the resort. So quit complaining about the lack of snow; go out to the Okanagan and have some fun. ☺

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ALL LEASING



# Getting vocal about hills that are local

Snow Valley, Rabbit Hill, Sunridge: not the Rockies, but just as fun

BY HART GOLBECK

With winter presenting us with some incredibly seasonable temperatures, our local slopes have really been flourishing. It's been just cold enough to make snow at night and warm enough to bring out the crowds during the day. For beginner boarders and skiers, this season has been exceptional: the worry of freezing your butt off as you're learning has been eliminated. Even teachers and counselors have welcomed the warmer weather, as their young charges seem to be having a lot more fun.

Local hills play a vital role in the ski and boarding culture and the ones in the Edmonton area are exceptional. They don't pretend to be mountain resorts, but they do provide a lot of slope-side fun nevertheless, especially for families who want to get out and enjoy the great outdoors. What might surprise you the most is the cost, which is nowhere near what the big guys charge. What follows is a brief overview of what you can find—and for how little—at a few of the local slopes.

Snow Valley is carved into the side of Rainbow Valley just off the Whitemud Freeway. Lifts include rope tows, handle lifts and a chair lift. On average, their snowmaking equipment blasts out 1.2 million cubic feet of snow annually. That's one heck of a snowpile, but it's nec-

essary to provide solid coverage when Mother Nature doesn't cooperate. Local boarders spend a lot of time here preparing jumps and hanging. For anywhere from \$6-15

(depending on your age), you can hit the slopes for up to five hours. Three jumps have been prepared on the right side with the lower one providing the most air-time for experienced boarders. They strictly enforce their "no inverts" rule, however—anything upside down and you receive your walking papers. Illiteracy and temporary insanity are not acceptable defences.

Snow Valley first introduced snow tubing last season and they've continued it this year. On Sunday nights from 6:30-9:30, you get five rides for \$10 on a hard-bottomed inner tube. You even get to ride the chair to the top for each run. This

AREA



Boarders enjoy the new and old tubing runs at Snow Valley.

fact has caught on at many mountain resorts as well, including Big White, where they've just created a huge tubing area. If you're heading into the Valley real soon, don't be surprised by all the construction going on: It's their new \$3 million Millennium Lodge. When it opens next season, it will be a 17,800-square-foot slopeside masterpiece with all the amenities of a major resort. Call them at 434-3991 for more information.

## Rabbit enthusiasm

Rabbit Hill is biggest local slope, with two T-bars and a triple chair

hauling the bulk of the skiers. They have the only pipe grinder north of Calgary. It's extremely expensive to run, so daily grooming is out of the question; but they do get out there and tune it often as boarders who are just learning tend to be quite tough on the walls.

I talked with manager Bill Oak recently, and he outlined the exciting new beginner ski program Rabbit Hill has implemented this year, which uses a new beginners' shaped ski designed by Elan. It's 120 centimetres long and ideal for skiers as they learn their first turns. Initial feedback has been great.

SEE PAGE 17

**VUEWEEKLY**  
**Snow Zone**

For information on SnowZone or SnowZone rates please contact Rob Lightfoot at (780) 426-1996.

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### Grace under pressure

Do you know what you're doing as you come down a ski slope? Your brain picks up lots of signals from your body and quickly adjusts things like balance and timing. There are three fundamental skills that control your skis—and ultimately your skiing ability. They are steering, edging and pressure control. Let's analyze these skills one by one.

There are two ways to *steer* your skis: foot-steering and leg-steering.

Foot-steering is a snap if your body is positioned forward and over your skis like it should be. (You can't steer with the feet if you're sitting back.) Leg-steering, which is more powerful than foot-steering, is more complicated; it requires you to rotate your leg from the hip as your knee moves inward. Keep in mind that neither of these techniques is effective if you're not balanced on the balls of your feet.

The angle between your skis and the snow is what we call *edging*. The amount of pressure or the degree of the angle will determine how much friction and pressure the edges exert on the snow—this is the main force that gets your skis going in the direction you want them to. The skill you have to learn is how to move your body to control your edging. One common mistake new skiers make is to lean their entire body over in order to get the ski on edge—if the skis don't grip and skid out, they wind up on their butt.

The third and final skill is *pressure control*. This is the touchy-feely part of the turn. As you increase your speed and decrease your turn radius, the pressure exerted upon your skis also increases. I know, it sounds like Math 30, but the principle is actually quite simple to master. All you have to do to keep the g-forces under control is to learn how to combine the first two skills, steering and edging. It's the same as riding a roller coaster—you regulate the pressure by steering the skis and applying the necessary edging angle to hold the turn. ☺



Press Release - Press Release - Press Release - Press Release - Press Release

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## Resort Conditions

Courtesy of **VUE Weekly**

<b>LOCAL</b>	Sunridge - 60cm base, 11/11 runs, 4/4 lifts open Rabbit Hill - 60cm base, 0cm of new snow Snow Valley - 60cm base, 0cm of new snow
<b>ALBERTA</b>	Lake Louise - 84cm base, 77/113 runs open Wintergreen - 40cm base, 0cm of new snow in the last 24 hours Sunshine - 88cm base, 12/12 lifts, 55/92 runs open Fortress - 56cm base, all lifts and 22/47 runs open Marmot/Jasper - 50cm base, 43/53 runs open Mount Norquay - 100cm base, 4/5 lifts, 19/28 runs open Nakiska - 84cm base, 4/5 lifts, 25/26 runs open Castle Mountain - 57cm base, 5 lifts and 30 runs open
<b>B.C.</b>	Fernie - 95cm base, 8cm of snow in the last 7 days Kimberley - 65cm base, 36/67 runs, 5/8 lifts open Panorama - 14cm of new snow, 10/10 lifts, 55/100 runs open Kicking Horse - 50cm base, 8cm of snow in the last 7 days Red Mt. - 99cm base, 3cm of new snow, 40/83 runs open Whitewater - 100cm base, 1cm of new snow in the last day Powder Springs - 100 - 170cm base, 10-20cm of new snow Silverstar - 111cm base, 0cm of new snow Big White - 128cm base, 11/13 lifts, 77/107 runs open Apex Mt. - 96cm base, 3/5 lifts, 50/60 runs open
<b>U.S.A.</b>	Big Sky - 38 inches base, All lifts open Mt. Spokane - 40 inches base, 5 lifts, 44 trails open Silver Mountain - 48 inches base, 50+ trails, 75% of lifts open Lookout Pass - 55 inches base, all lifts and trails open Schweitzer - 48 inches base, 52 trails open 49 North - 28 inches base, 36 trails, 75% of lifts open

Last Updated Jan 31, 2001

**VUEWEEKLY**  
*SnowZone*

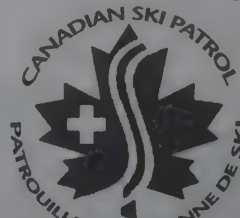
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# Kicking Horse bucks the trends

Justin Baun grins about new turf

BY RICK OVERWATER

Considering what snowboarders east of Alberta settle for, no one out here is complaining about our ski hills. Still, diehard riders always wish there was new turf to rip up—and that it was close enough to home for them to actually afford to get there.

So when Kicking Horse opened in Golden, B.C. this winter, western Canadian riders instantly salivated at the thought of ripping up 1,260 vertical metres (4,133 feet) of unexplored terrain—the second highest in Canada. That includes Golden local Justin Baun who spent the last seven years riding Whitetooth, the hill that became the nucleus of Kicking Horse. "You get really sick of riding the same thing all the time," says Baun. "You know every bump and jump like the back of your hand, and now it's all fresh."

For Baun, who's been riding since age 13, the construction of Kicking Horse is just another improvement on an already charmed life—and he was racking up backcountry experience almost right off the bat. "My dad was

building snowmobiles before they actually made sleds to climb mountain summits," Baun says. "My second year of snowboarding, it was all crazy backcountry—gnarly terrain." Besides Burton and Arnette, he counts his parents' snowmobile shop, Motortech Enterprises, as sponsors and currently focusses his attention on only two matters. One is his video production company, Young Blood Productions (Y.B. Pro—get it?), and the other is

snowboarding—a day job is not an option when you're living in what Baun considers to be a winter wonderland. So who better to take a schmoozing writer and photographer on a guided tour of Kicking Horse?

## Golden rules

Access to the hill is excellent. A high-speed gondola seating eight, complete with snowboard racks on the outside whisks you to the top in about 12 minutes. There are two lifts running from the bottom to mid-mountain, not that we bothered with them—we killed the better part of the day making a handful of leg-burning runs from the top. No windy rides on the chairlift for us, thank you very much.

Our guide figures the most important thing about Kicking

Horse is how it'll push the level of snowboarding in the Golden area. "Snowboarding's getting a lot crazier nowadays," Baun says. "Everyone's pushing things to the limit." Indeed, several severely steep chutes that Baun used to hike to are now available in-bounds after a much shorter trek.

He's not worried about his favourite terrain being poached by tourists like us, either, even though next year will see the construction of the Stairway to Heaven chair, which will enable you to access one of his favourite haunts: the Blue Heaven run. Currently, getting there requires a decent hike, and the pathway up is one of the most visibly tracked-up areas at Kicking Horse. The future lift will open up more new terrain for Baun as well. "Before we used to hike to the top, but now we can hike even further," he gloats. ☉

## Local hills

Continued from page 15

with many students expressing surprise that skiing could be so easy.

Meanwhile, the women's ski instruction program Women in Motion is in its second year at Rabbit Hill. Women ski differently from men, the logic goes, so they shouldn't be taught according to the same standards. For \$99 you get three two-hour lessons including full day passes on those three days. The next class starts on February 26 and runs for three consecutive Mondays.

To get to Rabbit Hill, head south on Highway Two and take the turnoff to Devon. After nine kilometres, you'll see a sign telling you to hang a right—obey it, and you're almost there. There is a bus that runs on Saturdays and Sundays as well, with pickups at St. Albert, WEM, Heritage Mall and Riverbend Square. Call 955-2440 for more information on any of these specials and more.

## Future looks bright at Sunridge

Sunridge Ski Area serves more of the north side of Edmonton and Sherwood Park. It's located just south of the Yellowhead on 17 Street and can easily be spotted from Rundle Park. Sunridge boasts Edmonton's largest terrain park, so boarders will be sure to have a good time. Like the other local hills there are many affordable learn-to-ski programs, with lesson four-packs for \$36. Sunridge also boasts a unique Friday-night program for ladies. For \$26, you get lifts, rentals and a one-hour lesson followed by prizes and après-ski activities. Like Snow Valley, Sunridge has exciting infrastructure plans in the works, with \$1 million earmarked for improvements to the hill and the chalet over the next few years. Call 449-6555 for details.

If you visit any of these local destinations, you'll be sure to have a good time. Don't expect the long runs of the Rockies, but do expect to have just as much fun. ☉

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## Three dollar BILL

By RICHARD BURNETT

### State of the union

"Are you mad?" my friend scolded me. "What queer folk in their right mind would want to get married?" This from a dyke, as if flaming hets weren't bad enough. I'm not saying I want to get married, but pomo homos, like their straight siblings, are certainly entitled to the choice.

That's why I—along with the rest of the nation and much of the world—am closely following the political fallout from the January 14 weddings of Elaine and Anne Vautour and Kevin Bourassa and Joe Varnell at the Metropolitan Community Church of Toronto. There were over 80 media crews from around the world packed into the MCCT that day, with lights, cameras, mics—the whole mess.

"We're very pleased with the coverage and the editorials, especially in the small-town newspapers," MCCT pastor Brent Hawkes told me this week. "I think there's been a major change in people in the last six weeks because lots of folks have had to talk about [same-sex marriage] in ways they were not able to in the past. And we're winning it."

Hawkes was born in Nova Scotia and raised in New Brunswick: "I was raised a strict fundamentalist Baptist," he says, "and during high school I had a calling to the ministry, but knew I was gay. So I couldn't be quiet—it felt like I was saying no to my best friend." He says he expected that the ceremony would become a big deal even before he first announced the couples' publication of banns—three public announcements announcing a wedding under the authority of Ontario's Marriage Act. But Hawkes never anticipated the firestorm Governor General Adrienne Clarkson ignited with her ab-fab message of congratula-

tions, which was later denounced by the Canadian Conference of Catholic Bishops and the Canadian Alliance.

"I was present in church when the Governor General's message was read," says John Fisher, executive director of EGALE, Canada's Ottawa-based national gay-rights lobby group. "Reverend Hawkes made it clear that it was not intended as a political statement, but the Governor General's comments were nonetheless appreciated by the congregation as a statement of respect."

Which is basically what this whole marriage thing boils down to. And that brings me to Dr. James Lawson, Martin Luther King's old colleague, who has trained activists in the art of non-violent protest from the Freedom Riders in the 1960s to Souforce, the U.S. Christian gay civil rights organization founded by the (gay) Reverend Mel White, a former ghost writer for Billy Graham, Jerry Falwell and Pat Robertson. ("I am prepared to recognize marriage as male-female, but there's no reason we shouldn't have new language to embrace same-sex couples," Lawson told me last summer.)

Just last week, my friend Dr. Margaret Somerville, founder and director of the McGill Centre of Medicine, Ethics and Law, defended her anti-gay-marriage statement as a witness for the Crown in the upcoming Quebec Superior Court case wherein two Montreal men—Michael Hendricks and René LeBoeuf, together 28 years—are suing the state for the right to marry. "I think treating people with equal respect does not necessarily mean treating them identically," Somerville told me. "I propose we open legal partnerships only to gay couples and marriage to straight couples. I'd say the same thing if it were the other way around."

Well, Hawkes is having none of that. "That is totally unacceptable," he says. "Separate does not mean equal. Liberals who [thought] Martin Luther King was the greatest danger to justice are liberals who prefer an unjust peace to the challenge of fighting for justice. Separate but equal is not good enough. Any movement that says we can have certain rights

but not marriage is not good enough. It's like interracial couples—the prejudice against that was rejected. What kind of a statement is it to say that marriage is reserved for white people, or heterosexual couples?"

And so, the MCCT is helping defray the costs of a legal challenge filed by the two "married" couples. "We are taking the federal government and Ontario to court," Hawkes says. "The first level is the Divisional Court in October, then Appeal. Our hope is our case will get joined with [another] case that was denied by [Toronto] City Hall. So the trial is October this year."

Hendricks and LeBoeuf, meanwhile, will go to Quebec Superior Court this September. In July, the British Columbia Supreme Court, at the request of B.C. Attorney General Andrew Petter, will decide whether the nation's ban on same-sex marriage is constitutional. Hawkes, for his part, says he will continue to marry couples in his church, which—in contrast to most denominations across Canada—is growing, drawing over 600 worshippers every Sunday. "We had 3,000 people on Christmas Eve," he says.

"I think the federal government has not led the way on gay issues," Hawkes concludes. "The court has pushed it and they want it that way. They want the courts to rule and push for our rights so they won't take the heat from the religious right. I think they're behind the times, quite frankly. The majority of the public is with us. Ultimately the odds are we are going to win. My best guess is within three years." ☉

Donations to help pay for the court cases can be sent to the MCCT at 115 Simpson Avenue, Toronto, Ontario, M4K 1A1. Or call (416) 406-6228, e-mail [marriagecase@mcctoronto.com](mailto:marriagecase@mcctoronto.com) or surf to [www.mcctoronto.com](http://www.mcctoronto.com) on the Web. Finally, don't forget February 12 is the U.S. National Freedom to Marry Day (Who thinks this stuff up?)—the same day as Abraham Lincoln's birthday. And that's no coincidence. Cheers!

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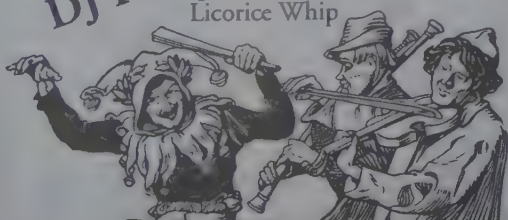
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BY DAVID DICENZO  
AND JOHN TURNER

This week, Vue press box fixtures John and Dave thank the Oil for overcoming bad calls to win a big one in Cowtown, the place where hockey players and teams go to die. Good things apparently come in threes: three power-play goals, three third-period goals (hooray to Anson Carter for two of 'em) and even three Janne Niinimaa penalties.

**John:** It was a pretty exciting hockey game Tuesday night against Calgary, but a couple of things really bothered me.

**Dave:** I can take a stab at those, John, but go ahead and we'll see if I'm right.

**John:** First, the announcers kept talking about how great Mike Vernon was playing. Now, when I think of Vernon, the first thing that comes to mind are the playoffs in 1988 when Edmonton was short-handed in overtime and Gretzky came down the left wing, took a shot and put one over his shoulder. The image of Vernon's glove coming up, just a bit too slow, will be etched in my memory forever.

**Dave:** That's the problem with Oil fans—livin' in the '80s. But honestly, I can't understand all this talk about Vernon either. The guy's, like, 100. Prior to the barrage of third-period Edmonton goals in the 5-3 thrashing,

Vernon was talking with Kerry Fraser and then after the dinosaur made a decent save, that freak Fraser winks at him. I had no idea what the hell was going on, but I didn't like it. I liked the goals, though.

**John:** And how about the Calgary fans voting for their third jerseys— with the cow or the flaming booger horse on it—to replace the road jersey? Do we need any more proof that Calgaryans are crazy? When I asked a friend why Calgary has a horse on their jersey, his reply was, "Because it's Cowtown." Need I say more?

**Dave:** Yeah, it's not surprising. They have no friggin' clue how to play hockey, so what makes you think they'd know how to dress the part? They actually worried me for a moment in a real competitive game, but once they got a lead, they folded like a damn accordion. Talent? Very little. Heart? Even less. Playoffs? Read the last two answers.

**John:** Why are we picking on Calgary? I suppose I have to after a laughable display by the officials in which the calls went against Edmonton.

**Dave:** Ah, this was the part I was waiting for. Go on.

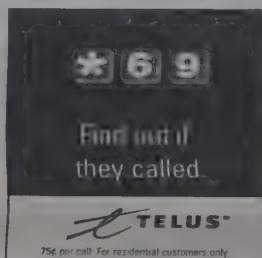
**John:** Had the Oil lost this game, I would have been upset. Scott Zelkin calling off a legitimate goal because Ryan Smyth was standing just a bit

too close to Vernon, even though he didn't touch him or get in his way, was a joke. I'm just thankful Edmonton still managed to win the game.

**Dave:** That was so brutal I couldn't stand it. A great goal just taken away from you. The Oil have inadvertently become masters of getting the shaft, and it's a development that's difficult to explain. How some of those refs sleep at night is amazing, especially Fraser with that rock he calls hair on his head. I'm not sure what's worse, his stupid 'do or the fact that I criticized you about living in the past and then proceeded to make a joke about Kerry Fraser's hair.

**John:** After getting destroyed in San José, it's good to see the boys come back with a 1-1 tie against Phoenix and a much-needed win against Calgary.

**Dave:** Against the Coyotes, a power-play goal would've made the difference. Edmonton was about 0-for-a-jillion, or so it seemed, prior to that. Three big ones in Calgary were a good sign, despite the fact that Father Time was in net. ☹

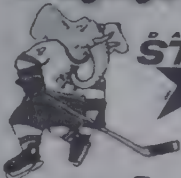


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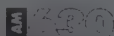
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# Scanty information



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## Bone up on our annual Valentine's Day lingerie-buying tips

By JULIANN WILDING

**R**emember back in grade school when you would get anxious and excited over giving your sweetheart the perfect Valentine? Your hands would get sweaty, your

face would get hot and flushed, your heart would pound and you would stutter and gasp in a vain attempt to express how you really felt. Now that we're adults, you can get right to the point and give them Valentine's underwear, and then go through the sweaty, hot, heart-pounding, heavy-breathing phase afterward.

If you failed to give (or receive) the gift of lingerie this past Christ-

mas, Valentine's Day is just around the corner—and undergarments are a more personal way to say, "You

make me hot" than chocolates or flowers or little teddy bears wearing lacy underwear. And hey, if

you don't think your significant other will give you as racy a gift, you could always invest in a fun little ensemble "for him" and perform an impromptu striptease to get him in the mood for some lovin'.

### style

Valentine's Day is the perfect holiday to let loose with useless, impractical undergarments; after all, it's a day that's more about having fun, making love and sharing delightful moments than it is about finding the "ideal gift" for your romantic partner. Holiday lingerie options range from fluffy, furry and cutesy to more fetishy, dominatrix-sexpot items. Since your recipient will probably wear your gift less often than her everyday bras and undies, you can be a lot more

adventurous in your choices. Men, feel free to toss aside strict style guidelines and select something that she normally wouldn't wear; or ladies, choose something that he ordinarily doesn't get to see you in. Experiment with fabrics and styles, even colours. Go for something furry or covered in rock-star studs, or something hilarious like edible underwear. This is an occasion when that silly sex-shop underwear actually serves a purpose: what other day of the year could you not go wrong with a chainmail bra or gold lame' briefs?

### And nothing's more touching than a message on your ass

A gift that won't soon be forgotten is a pair of underwear with something specially embroidered or silk-screened onto it. Anything from a funny saying or nickname to a cute picture or decal can be applied to the underwear of your choice—you can even get the two (or however many) of you a matching set emblazoned with an inside joke. It's an option that could be touching and personal, and there's nothing like putting your heartfelt Valentine's sentiments right on your loved one's ass.

If you do choose something a little more practical (i.e., items that can be worn more than once) it can still be completely festive and fun. During Valentine's Day heat, most shops provide specialty items like velvet undergarments, matching sets for him and her, jeweled bras and panties and of course, the traditional pink and red colour scheme. (Thank goodness it only shows up once a year.) Lovely hearts and cuddly cupids will surely be showing up on the cuter, casual options such as little boxer briefs and camisoles, and this may be the way to go if you don't know the recipient very well or if you're approaching someone to be your Valentine. (Does that still happen? I hope so.)

### Leopards and lace

Lace is always quite romantic, and for this occasion you can even find it with little hearts and flowers woven into the pattern. Really, any sort of lingerie suggests romance, but you might as well have fun with it since this occasion only comes once a year. Be spontaneous; surprise your partner with something unique and sexy that says, "Be mine" before they even have it on. Don't be afraid to be racy—if you shock your Valentine with your fetishy gift or secret passion for leopard-print satin, you can always get away with it on Valentine's Day, 'cause you did it for love... right? The most important things to remember are to have fun, give a gift only straight from the heart (sigh) and, for heaven's sake, get the size right. ●



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\$1.25 HIBALLS  
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**EVERY SATURDAY**  
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**SATURDAY FEB. 03**

**AJO**  
with guests  
**Year of the Panda**

**SATURDAY FEB. 10**  
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with guests  
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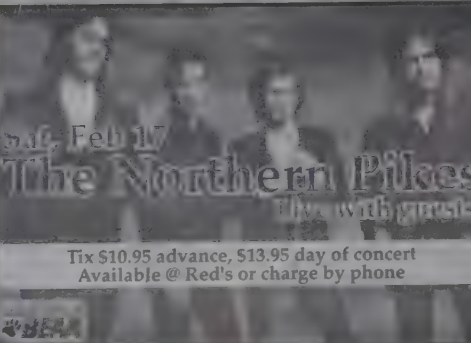
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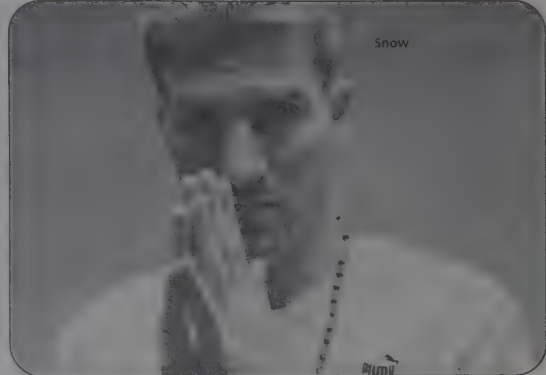
# MusicNotes

By WAYNE ARTHURSON

## It ain't necessarily Snow

**Snow • Inferno • Wed, Feb 7** It isn't often that anyone gets a second chance, but Snow has had plenty of 'em. The Toronto-based reggae rapper was widely written off as a one-hit wonder after 1992's "Informer"—which, incidentally, still stands as the biggest-selling reggae single in U.S. history and the highest-charting reggae single in history—and up until very recently, the has-been tag seemed to stick. Things weren't looking too rosy for Snow's alter ego, Darrin O'Brien. The bad boy image which propelled him to stardom had caught up with him, landing him in trouble with the law again as recently as two and a half years ago. He had a drinking problem, his career was in the can—and Snow's ice-cool persona seemed to be melting down the drain.

But then something happened. O'Brien realized that his bad-ass ways had destroyed a career that he was blessed to have lucked into, and his personal life was decaying as well. After the last incident with the law, a sympathetic judge pointed the rapper in the right direction. For the sake of his young daughter Justus, as well as



his own sanity and survival, he stopped drinking, threw his energy into parenting and hasn't looked back. Plus he started recording again.

*Mind on the Moon* has come as a surprise to people who haven't given him a second thought since "Informer." Almost over-the-top in his positivity, Snow has retained his taste for reggae and hip hop, but singles like "Everyone Wants to Be Like You" and "The Plumb Song" have displayed his newfound desire to create melodic pop music.

"It's soda," Snow growls jokingly. "I call it soda. But it's not like we wrote it like, 'Okay, this record is poppy music.' I was just in the studio writing melodies."

Long talks with friends and an acquired interest in astrology also helped Snow put his life back into

order. He realizes that he's had a lot of second chances and he's grateful—he takes every opportunity to openly thank his record company for taking a gamble on him. The former Canadian bad-ass is more than willing to put in the extra work to make sure that this time around he doesn't piss away his good fortune.

"When I came out with my first album, I didn't start doing interviews until after noon," he says during our 10 a.m. interview date. "Now I'm waking up at eight in the morning and I'm not used to it. But I'm getting up because my record company has the faith in me to put me back out and they're really going to support me on this. So I've got to do my job and put in some work. I just really

SEE NEXT PAGE

## when it happens • where it happens ::



join television's  
very entertaining trio  
very edmonton  
whose playing where and when this week

## Thursday

Feb. 1—Dwayne Sparks at Capital Hill Pub • Catalyst at Casino Yellowhead • Bill Jamieson Trio at Four Rooms Restaurant • Tony Dizon at Lion's Head Pub • The Bellairs, James T. Kirks, The Brewtals at New City Likwid Lounge • McGnarry's Rant at O'Byrne's • Alex Herriot's House Rockers, Ben Sures at R&B Club • Ron Raymond at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Mr. Potatohead at Sherlock Holmes on Whyte • Sam August at Sherlock Holmes WEM • The Dalai Lamas at Sidetrack Café • Magnificent Charlie at Urban Lounge • Ian Birse, Laura Kavanaugh, Michelle Milenkovic, Russell Whitehead at Yardbird Suite

## Friday

Feb. 2—Joe Bird, Mr. Bumbo at Black Dog • The New Old Boys at Capital Hill Pub • The Ramblers at Casino Edmonton • Catalyst at Casino Yellowhead • Mr. Lucky at Dusters • Blissett and Watt Band at Expressionz Café • Hoffman and Brown at J.D.'s Polar Pub • Total Recall

at J.J.'s Pub • Tony Dizon at Lion's Head Pub • Los Caminantes at Mezza Luna • Jello Biafra at Myer Horowitz Theatre • Justin Bindon at Nicholby's • McGnarry's Rant at O'Byrne's • Julie Marshall Band at R&B Club • Ron Raymond at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Mr. Potatohead at Sherlock Holmes on Whyte • Sam August at Sherlock Holmes WEM • The Hi-Phonics, Feast, Moondance at Sidetrack Café • Hoffman and Brown at Sportsman's Lounge • Steve Loree, Kelly McPhillamey, Mike Park at Sugarbowl Café • Natalie Czar, Ido at Tim's Grill • Hurricane Jane at Urban Lounge • Joe LaBarbera Quartet, Pat LaBarbera at Yardbird Suite • Bill Jamieson Trio at Zenari's on 1st

## Saturday

Feb. 3—The New Old Boys at Capital Hill Pub • The Ramblers at Casino Edmonton • Catalyst at Casino Yellowhead • Mr. Lucky at Dusters • Mo Lefever Trio at Four Rooms Restaurant • Stuart Crosley Trio at Iron Bridge • Total Recall at J.J.'s Pub • Tony Dizon at Lion's Head Pub • Los Caminantes at

Mezza Luna • D-Tribe, Truth at New City Likwid Lounge • Justin Bindon at Nicholby's • Andy Northrup Trio at Queen Mary Hall • Julie Marshall Band at R&B Club • Corrosion of Conformity, Clutch, Scratching Post at Red's • Javed Band at Reola's Campus Pub • Ron Raymond at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Mr. Potatohead at Sherlock Holmes on Whyte • Sam August at Sherlock Holmes WEM • Crystal Clear Intention at Sidetrack Café • Gary Bowman at Sidetrack Café • Ajo, Year of the Panda at Stars • Hurricane Jane at Urban Lounge

## Sunday

Feb. 4—The Stone Merchants at Blues on Whyte • Tony Dizon at Lion's Head Pub • Blissett and Watt at Second Cup (Jasper Ave)

## Monday

Feb. 5—Tony Dizon at Lion's Head Pub • The Blue Angels, Cosmic Juice at Sidetrack Café

## Tuesday

Feb. 6—The Moffatts, Wide

Mouth Mason at Jubilee Auditorium • Tim Becker at Sherlock Holmes Downtown • Tony Dizon at Sherlock Holmes WEM • The Groove Alliance, Kelly Budnarchuk, Trish Wright at Sidetrack Café

## Wednesday

Feb. 7—Snow at Inferno • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Loco, The Schematics at Urban Lounge

## Thursday

Feb. 8—Madison Avenue at Casino Yellowhead • The Stone Merchants at Druid • Jeff Hendrick Trio at Four Rooms Restaurant • Rik Emmett at Joint • Tim Balash and the Chrome Magpies, Robin Hunter and His 1001 Romantic Guitars at New City Likwid Lounge • Shane Young at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Flu at Sidetrack Café • Crush at Urban Lounge



## Music Notes

Continued from previous page

appreciate it—that they're giving me a second chance." —ELIZABETH CHORNEY

### All you have to do is ax

**Headpins, Helix and Lee Aaron • King's Knight Pub • Fri-Sat, Feb 2-3** Dig deep into your closet and look for your Stormrider. Can't find it? Call mom; maybe she stuck it into a box somewhere. For those of you who have no idea what a Stormrider is, move on 'cause chances are this doesn't concern you. As for the rest of you, you're going to need your faithful Stormrider this weekend.

King's Knight Pub is presenting a big night of classic hoser rock. First off, you got Helix ("Gimme an R! O! C! K! What you do you got? ROCK!"). That's right: those dudes who perfected the art of putting gratuitous female nudity into their videos more than a decade before it became a hip-hop staple are making a stop in E-town. If that's not enough, the bill also features the Headpins with the Janis Joplin-style screeching of Darby Mills ("Don't it Make You Feel Like Dancing?"). And to round things off, there's Canada's still-reigning queen of metal, Lee Aaron.

For fans of classic Canadian rock, it doesn't get any better than this. Okay, maybe if you added Toronto to the mix—but heck, it's close enough. Because these bands have been around since forever, it's hard to know whether the people at the show will be the original members. Lee Aaron is obviously still the same, so you don't have to worry about her. Helix is still fronted by singer Brian Vollmer; he's backed up by former Killer Dwarfs guitarists Gerry Finn and Mike Hall (an added feature for you Killer Dwarf fans). And as for the Headpins, founding member Brian McLeod passed away in 1989, but it seems lead singer Darby Mills is still part of the package.

Nevertheless, classic rock is classic rock, so grab the Stormrider and order a couple rounds of Pil.

who grew up together and liked the same type of music. "We used to go to Downway and Chixdiggit! shows all the time and it was awesome, so we thought to try it out," Florence says. "So we got a show here with Downway and Belvedere and they helped us get shows in Calgary. So that's when we started taking it a little seriously—when people started liking us and getting involved."

Their unusual name was the result of a bunch of friends getting together even before the band formed and tossing out suggestions for stupid band names. Darryl's Grocery Bag was the best of the worst, so they stuck with it.

It's tough to get shows in Olds, so Darryl's Grocery Bag makes a lot of trips up and down Highway 2, playing mostly in Calgary and Edmonton. They'll be up here in Edmonton on Friday for a gig that also serves as a CD release party of sorts—it's the band's first show since the release of their debut disc, *A Simple Idea*, put out by Calgary's Meter Records.

The long-term goal of the band is to make the music a full-time gig and the plan seems to be working out. The day after their Edmonton show, the boys will be piling in their van and heading south for a two-month stint in California, their second such trip since December. "The first time we were down there before Christmas we met some people who wanted to help us and they invited us back down for a couple of months," says Florence. "All I know is that we're going down in February and March and we've got a whole bunch of shows set up. It's going to be nice because with our last tour in December, we've almost missed the entire winter."



such comments. "We're heavier than Korn and sound nothing like Limp Bizkit," he says. "No doubt we're heavy, but we have a total twist. There's a lot of jazz elements, lots of funk elements, some classical. We're more of an experimental band, so I guess you can call us experimental heavy metal."

Future plans for the band include heading into the studio and spending \$15,000 to record a seven-song disc. Hartmann says they want to have a high-quality product that they can shop around to labels, managers and others. They're also planning a western Canadian tour with some possible dips into the Pacific Northwest.

### Rev reminder

In the midst of all the controversy concerning the Rev Cabaret, you should be aware that there is still live music happening at the downtown club. Operations manager Steve Derpack admits that the fact there were no live shows in January had some people worried, but says a backlog of office work was more to blame for that situation than the headaches over the club's license.

So, just as a reminder that the Rev is still up and running, here's a little list of acts visiting the club over the next couple of months. Derpack says more February shows will be confirmed in the next week, so keep your eyes and ears peeled.

Friday, February 9: Stirling, with Little Baby Cupcakes and guests TBA. Saturday, February 10: Bob Log III, with guests TBA. Friday, February 16: The Crazy 8's, with Jessie and the Cradle Robbers (from Calgary) and Raygun Cowboys. Wednesday, February 21: an all-ages show by Flybanger and Amen, with guests TBA. Saturday, February 24: Vedanta, with Red Seed (from Winnipeg) and Twenty Fold.

Friday, March 2: 70 Sunshine Divine, with Woodabeen and Mi 5. Saturday, March 3: Chunk, with Flu (from Calgary) and Ladybugg. Friday, March 16: Nothing At All, with Preshure Point, Drive By Punch and Change Methodical. ☐

### A diatribe from D-tribe

**D-Tribe • With Truth • New City Likwid Lounge • Sat, Feb 3** David Hartmann, lead singer for D-Tribe, doesn't hold back on plans for his band. "We want to make it big, we're going to try to make it big," he says. "And I think we've got the stuff to make it. We pull in pretty big crowds, we put on a great show for them and we're pretty innovative." Their last show at the Rev drew over 300 people and included such stage indulgences as a light show and films projected in the background. "Every show in the past year, we headline," continues Hartmann. "We don't settle for anything less because of what we expect out of ourselves."

D-Tribe (D is the fourth letter in the alphabet and stands for the four members as the band; Tribe symbolizes their sense of unity) was formed in 1998 and has been slogging it out in the local clubs ever since, trying to make as much noise as possible. Although some have compared the band to other rock/rap acts like Korn and Limp Bizkit, Hartmann dismisses

**Darryl's Grocery Bag • With the Johnsons • Fox and Hounds • Fri, Feb 2** Hey, it ain't easy being a punk rock band from Olds, a small town just south of Red Deer. Early in my journalism career, I lived in Olds for four years—and back then, if you listened to punk rock or even looked a little punk you could expect disdain and jeers. And if you were lucky, no one would beat the shit out of you.

But times must have changed a little, since Olds has actually spawned a punk band of their own. Darryl's Grocery Bag (the band asks that you please don't shorten the name to DGB) knows that the establishment in Olds isn't really fond of them, but the kids in town are proud and supportive. "There's a place in town that sells our CDs and the kids really snap them up," says drummer Craig Florence. "They understand what we're trying to do and they really support us."

The band, which also includes Todd Geshe (guitar and vocals), Jay Radke (guitars) and Jeff Thompson (bass), was just a bunch of friends

the **Rev**

Fri  
Feb  
09

**Stirling**  
with Little  
Baby Cupcakes

Sat  
Feb  
10

**BOB LOG III**  
WITH WHITEY HOUSTON

Fri  
Feb  
16

**Crazy 8's** with  
Jessie and the  
Cradle Robbers  
and Raygun Cowboys

Sat  
Feb  
17

**The Loving Dead**  
with Shortound and  
Sweet Alibi

Wed  
Feb  
21

**B.A.D. CONCERTS PRESENTS**  
**Flybanger and Amen**  
all ages show  
doors 6, show @ 7 sharp

Sat  
Feb  
24

**Vedanta with Red Seed** (winnipeg)  
and **Twenty Fold**

Fri  
Mar  
02

**70 Sunshine**  
with **Divine**  
**woodabeen**  
and **MI-5**

Sat  
Mar  
03

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WITH **FLU**  
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# MUSIC Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.  
Deadline is 3pm Friday.

Turn to "More Music" on page 22 for day-to-day listings.

## ALTERNATIVE

**MYER HOROWITZ THEATRE** U of A Campus, Students' Union Building, 451-8000. FRI 2 (7pm door): Jello Biafra. All ages event. TIX: Adv. tickets @ TicketMaster, Sonix, Blackbyrd Myooski, Freecord and Farside WEM. Adv. tickets \$15. \$18 day of @ door.

**NEW CITY LIKWID LOUNGE** 10161/57-112 Street, 413-4578.

•Suburbs: THU 1: The Bellairs, James T. Kirks, Brevitals. SAT 3: D-Tribe, Truth, THU 8: Tim Balash and the Chrome Magpies, Robin Hunter and His 1001 Romantic Guitars. SAT 10: The Handsome Devils, Raygun Cowboys.

**REV** 10030-102 Street, 424-2851. FRI 9: Stirling, Little Baby Cupcakes. SAT 10: Bob Log III, Whitney Houston.

**TIM'S GRILL** 7106-109 Street, 413-9606. •Every WED: Karaoke. •Every SAT:

Open Stage. FRI 2 (9:30pm): Natalie Czar and Ido. No cover.

## BLUES AND ROOTS

**THE ARDEN** 5 St. Anne St., St. Albert, 459-1542, 451-8000. FRI 9 (7:30pm): Altan (traditional Irish). TIX: \$24 @ TicketMaster or the Arden Box Office.

**THE BLACK DOG FREEHOUSE** 10425 Whyte Avenue, 439-1082. •Every SAT (3-6pm): Hair of the Dog. FRI 2: Joe Bird and Mr. Bumbo. SAT 10: Luanne Kowalek. No cover.

**BLUES ON WHYTE** 10329 Whyte Avenue, 439-3981. SUN 4 (9:30pm-1:30am): The Stone Merchants (original roots, rock). No cover.

**BLUES AT THE HILL-CAPITAL HILL PUB** 14203 Stony Plain Rd., 454-3063. THU 1 (9:30pm): Dwayne Sparks. \$3 cover. FRI 2-SAT 3 (9:30pm): The New Old Boys. \$5 cover.

**THE DRUID** 11606 Jasper Avenue, 454-9928. THU 8 (9pm-1am): The Stone Merchants (original roots, rock). No cover.

**DUSTERS** 6402-118 Ave., 474-5554. FRI

Jello Biafra is a little bit like Halley's Comet, except he comes around much more often, and he's a lot louder. The outspoken former Dead Kennedy has become an underground hero for his politically charged, outspoken, and sometimes wordy albums, and he's been relentlessly ranting about the state of the world. Last year, he even tried to put his money where his mouth was, working alongside Ralph Nader in the Green Party during the American "cup d'etat" election. Given the fact that somebody like George Dubya got into the White House, Biafra's visit to Myer Horowitz Theatre this Friday will probably have even more edge than usual.



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2-SAT 3 (9:30-1:30am): Mr. Lucky (blues, boogie, Rock, R&B).

**EXPRESSIONZ CAFE MARKET AND MEETING PLACE** 9142-118 Avenue, 471-9125. FRI 2: Bissett and Watt Band with "Hum Along with Lisa B" (roots, reggae). SAT 3: Open Stage with Randall Walsh. FRI 9: Bissett and Watt with Roy Agnew (folk). SAT 10: Open Stage with Randall Walsh.

**FULL MOON FOLK CLUB** Bonnie Doon Hall, 9240-93 Avenue, 438-6410, 420-1757. SAT 10 (7pm door): The Burns Sisters. TIX: Adv. tickets @ TIX on the Square.

**MEZZA LUNA** 10238-104 St., 423-1326. Latin club now open. FRI 2-SAT 3: Los Caminantes.

**NICHOLBY'S** 11062-156 Street, 448-2255. FRI 2-SAT 3: Justin Bindon. FRI 9-SAT 10: Derek Sigurdson.

**O'BYRNE'S** 10616 Whyte Avenue, 414-6766. THU 1-FRI 2 (9:00pm): McGnary's Rant.

**PARKER RANCH RESTAURANT** 10041-170 Street, 484-1833. •Every SAT (6-9pm): Terry McDade (acoustic guitar and Celtic harp).

**THE R&B CLUB** 9271-34 Ave., 490-5469. THU 1: Alex Herriot's House Rockers, Ben Sures. \$3 cover. FRI 2-SAT 3: The Julie Marshall Band. \$3 cover. FRI 9-SAT 10: Doug Jensen and the Feel Kings.

\$3 cover.

**SECOND CUP** 10303 Jasper Ave. •Every THU (7:30-10:30pm): Ron Taylor's open stage. •Every SUN (8-10:30pm): Live music. SUN 4 (8-10:30pm): Bissett and Watt (singer/songwriters). SUN 11 (8-10:30pm): Ron Taylor (singer/songwriter).

**SIDETRACK CAFE** 10333-112 St., 421-1326. •Every SUN: Variety Night. •Every MON (8-11pm): Bopcat presents Blue Mondays. •Every TUE (8-11pm): Bopcat presents Funky Tuesdays. THU 1 (9pm): Alt Thursdays: The Dalai Lamas (original funk). \$5 cover. FRI 2 (9:30pm): Funky Friday Triple Bill: Hi-Phonics, Feast, and Moondance (funk and hip-hop). \$5 cover. SAT 3-SUN 4 (10am-2pm): Saturday and Sunday Brunch: Gary Bowman (keyboards). SAT 3 (9:30pm): Crystal Clear intention (classic rock). \$7 cover. SUN 4 (9pm): Variety Night. \$5 cover. MON 5 (8:30pm): Blue Mondays: Featuring the Blue Angels, Cosmic Juice. \$5 cover. TUE 6 (9pm): Funky Tuesdays: Featuring the Groove Alliance with special guests Kelly Budnarchuk and Trish Wight. \$5 cover. WED 7 (9pm): Disco Wednesdays: DJ Mikee. No cover. THU 8 (9pm): Alt Thursdays: Flu (pop). \$5 cover. FRI 9 (9:30pm): Rotting Fruit (rock cover). \$5 cover. SAT 10 (9:30pm): The Big Breakfast Boogie Band (R&B dance). \$5 cover. SUN

SEE NEXT PAGE

BorenakedLadies



with special guest CHANTAL KREVIASZUK

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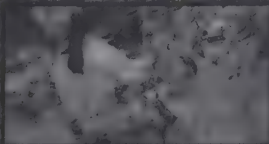
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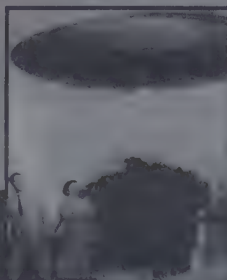


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**ALIEN CRAFT SIGHTED**

**SPECIAL  
REPORT**



**AT THE  
EDMONTON ART GALLERY**



# SPECIAL REPORT - ALIEN CRAFT SIGNS

## AN ALIEN ATE MY CANAPE!! STRANGE THINGS ARE HAPPENING AT THE EAG!

On the evening of January 26, 2001, what appeared to be a normal art gallery opening turned into a night of unusual excitement as hundreds of guests were amazed by the out-of-this-world work of nine visitors from other galaxies. "I thought I was going to see the work of Emily Carr," said one gallery-goer, visibly shaken by her close encounter. "I didn't realize that art could be so earth-shattering," said another patron. "This confirms my belief that Canadian artists have supernatural powers," she proclaimed.

Over the past few weeks, The Edmonton Art Gallery, one of the province's leading cultural institutions, has been overrun by images of visitors from other planets. What started out as an ordinary exhibition of contemporary art, people say, has turned into *The Alien Project*. Inside sources at the Gallery speculate that this new exhibition has something to do with the coming of the year 2001, Arthur C. Clarke's famous novel and the curator's constant snooping into the relationship between visual art and popular culture.

Over the last two decades, people across the globe have reported strange encounters with beings from other planets. History abounds with stories of small grey humanoid creatures, space craft and super-human technology. Are these accounts real - hoaxes - or the fantasies of unleashed imaginations?



Photography: William Eakin, Have a Nice Day, Alien Nation Series

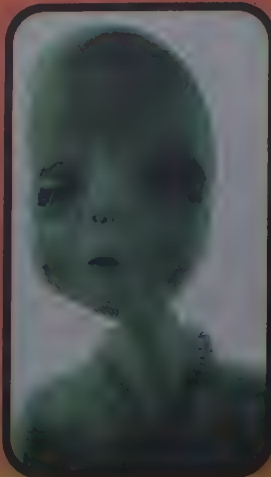
# WE ARE NOT

# ALONE

## INVADERS FROM OUTER SPACE

### THE WAR OF THE WORLDS

On the evening of October 30, 1938, thousands of men, women and children were shocked by live reports of an alien invasion from Mars, which was sweeping the United States. The news flash, which interrupted the regular radio broadcast, reported the landing of a large metal cylinder near Princeton, N.J., which contained strange creatures from Mars armed with death rays in an open act of hostility against the Earth. Across the eastern coast, families evacuated their homes and thousands of people called the police, the army and the radio station in an attempts to verify the news and seek assistance.



## CRASH LANDING!!! THE ROSWELL INCIDENT

On the morning of July 2, 1947, a small, grey, humanoid alien figure was seen in the sky over Roswell, New Mexico. The figure was described as being about the size of a child, with a large, dark, oval head and thin, elongated body. It was seen by several witnesses, including a pilot who reported that it was flying in a zig-zag pattern. The incident was widely reported in the media, and it led to the discovery of a small, grey, humanoid alien figure in the desert near Roswell. The figure was described as being about the size of a child, with a large, dark, oval head and thin, elongated body. It was seen by several witnesses, including a pilot who reported that it was flying in a zig-zag pattern. The incident was widely reported in the media, and it led to the discovery of a small, grey, humanoid alien figure in the desert near Roswell.



# HTED AT EDMONTON ART GALLERY

## 2001: THE ALIEN PROJECT

is an exhibition that brings together nine artists from across western Canada who have been investigating paranormal phenomena and alien life for the past ten years. Featuring work by: Noel Bégin, M.N. Hutchinson, Steve Nunoda, Blake Senini and John Will (Calgary), Douglas Curran and Geoffrey Farmer (Vancouver), William Eakin (Winnipeg) and David Hoffos (Lethbridge), The exhibition includes photography (is it real or manipulated?), a 16mm film projection of an alien landing, a video interview with the "8th King of Roswell" and a "field guide" to the various "species" of space craft documented by UFO observers.

While no one can say for sure whether any of these events actually occurred, the idea of alien abduction has become a powerful cultural narrative, appearing in all forms of popular culture: television, film, books and news media. *2001: The Alien Project* does not reveal the truth of the issue, but instead looks at how our vision of alien worlds may in fact reflect our own anxiety or expectation of the often strange and rapidly changing conditions of the world in which we live.

William Eakin, *Alien Nation Series*

**GO TO THE EDMONTON ART GALLERY AND SEE FOR YOURSELF!!**  
**ARE THERE ALIENS AMONG US? DID E.T. PHONE HOME? IS THE TRUTH REALLY OUT THERE?**



Photograph: Douglas Curran.  
In *Advance of the Landing*, Folk Concepts of Outer Space

## GOVERNMENT CONSPIRACY THE 1952 INCIDENT

In July of 1952, panicked government officials watched helplessly as squadrons of flying saucers cruised over Washington, D.C., buzzing the White House, the Pentagon and the Capitol Building. After years of counter-propaganda and intimidation, the federal administration was able to force the incident from public and historic memory.

## ALIEN ABDUCTION!!!

In September of 1961, while driving through the White Mountains of New Hampshire, Betty and Barney Hill noticed a strange light in the sky. As they drove, the object seemed to follow their car, growing in size as it moved closer to them. Finally, Barney Hill decided to stop the vehicle and get a closer look at the object through his binoculars. He recalls seeing a myriad of multi-colored lights and rows of windows lining a huge, disc-shaped craft. The next thing either of the Hills remembers is driving through to Portsmouth, with two hours and 35 miles of their journey unaccounted for.



Photograph: Douglas Curran.  
In *Advance of the Landing*, Folk Concepts of Outer Space



# ALIEN INVASION FILM FEST WARNING!! TAKE COVER!!

The Edmonton Art Gallery is the site of *2001: The Alien Project* and our theatre has been invaded by little green men in flying saucers! Inspired by the out-of-this-world exhibition, the EAG is screening four classic films that look at our obsession with the possibility of intelligent life on other planets.

THURSDAY, FEBRUARY 22, 2001, 7 PM

WAR OF THE WORLDS

&

EARTH VS. THE FLYING SAUCERS

In *War of The Worlds*, George Pal's 1953 film version of H.G. Wells novel, Oscar-winning effects animate the familiar story of the invasion of Earth by Martians.

Known as one of the best movies of its genre, the 1956 sci-fi classic *Earth vs. the Flying Saucers* includes a very recognizable scene of Washington D.C. being attacked by aliens and reveals the folly of the old "shoot first and ask questions later" mentality of the 1950's.

THURSDAY, MARCH 22, 2001, 7 PM

THE DAY THE EARTH STOOD STILL

&

CLOSE ENCOUNTERS OF THE THIRD KIND

Made in 1951, *The Day the Earth Stood Still* captures the general atmosphere of paranoia that dominated in the post-war atomic age.

Released some 25 years later, the dramatic *Close Encounters of the Third Kind* stands as one of the strongest examples of a newer generation of sci-fi films - a movie that launched countless imitations.

**ADMISSION TO ALL FILMS IS FREE  
BUT DONATIONS ARE WELCOME**

## LOCATION

The Edmonton Art Gallery is located in the heart of the Arts District at 2 Sir Winston Churchill Square  
ph: 422-6223  
[www.edmontonartgallery.com](http://www.edmontonartgallery.com)

## ADMISSION

Adults	\$ 5
Students & Seniors	\$ 3
Children 6 - 12	\$ 2
<b>FREE</b> for Gallery members and children under 6 years old.	
<b>FREE</b> Thursdays after 4 pm	

## HOURS

Mon, Tue, Wed & Fri	10:30 am - 5 pm
Thursdays	10:30 am - 8 pm
Saturdays & Sundays	11 am - 5 pm
Closed Statutory Holidays except Family Day	

## EXHIBITION DATES

**2001: The Alien Project**  
Runs to March 25th

**VUE  
WEEKLY**





# MUSIC Weekly

Continued from previous page

11 (9pm): Variety Night. \$5 cover.

**SUGARBOWL CAFÉ AND BAR** 10922-88 Ave., 433-8369. •Every FRI: Original live music. FRI 2: Steve Loree and Kelly McPhillamey, Mike Park. \$3 cover. FRI 9: Lonesome And Then Some. \$3 cover.

**UPTOWN FOLK CLUB** Queen Mary Hall, 10844-117 St., 463-3957. SAT 3 (7:30pm door): The Andy Northrup Trio CD release party. TIX: \$8 adv.; \$10 @ door. Adv. tickets @ Blackberry Myozick, Alfie Myhres Music, Clea's Bookshop. FRI 9 (7:30pm door): Kevin Cooke and Christine Hansen, Turtle Crossing. TIX: \$10 @ Blackberry Myozick, Alfie Myhres Music, Clea's Bookshop.

## CLASSICAL

**ALBERTA COLLEGE** Muttart Hall, SUN 4 (2pm): *Remembrance*: Spectrum concert Series. TIX: \$15 adult; \$10 senior/student; \$39 brunch package.

**ALL SAINTS ANGLICAN CATHEDRAL** 10035-13 St., 420-1757. SAT 3 (7:30pm): Silent auction fund-raiser. (8pm): *Tango in Paris*: Cantilena Consort. Unusual works from France and Latin America. TIX: \$15; \$10 student/senior. Adv. tickets @ TIX on the Square, The Gramophone, Orlando Books, @ door. FRI 9-SAT 10, 8pm: *Steamy Nights at the Cathedral*: The Valentine Show. Cabaret style with champagne, desserts, snacks and a cash bar. Live music sung by Dawn Sadoway, Elaine Dunbar, Michel Landry, Matt Gould and Martin Murphy. Musical accompaniment by The Heart Throbs. TIX: \$20 adults, \$15 seniors/students, @ TIX on the Square.

**CONVOCAATION HALL** University of Alberta Campus, Old Arts Building. #492-9601. FRI 9: Marne Giesbrecht (piano), Joachim Segger (piano), #479-2038. SAT 10 (8pm): *A New Beginning*: Edmonton Vocal Minority. TIX: @ The Front Page, Orlando Books, Clea's Books, Pride Video.

**EDMONTON OPERA** The Citadel Theatre, Shorter Stage, 4828-1 Ave. 429-1000, 425-1820. THU 9, SAT 10-SUN 11, TUE 13 (8pm): *Beatrice Chancy*, sung in English. TIX: \$35.

**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, Sir Winston Churchill Sq., 428-1414. THU 1 (8pm): Lighter Classics: Michael Reason (conductor) and Martin Riseley (violin). TIX: \$17-\$57 @ Winspear Centre Box Office. FRI 2-SAT 3 (8pm): The Pops: *Fun in the Sun*: Howard Cable (conductor), David Rogers (singer). TUE 6-SAT 10: Resound Festival of Contemporary Music. The 3rd Annual Canadian Concerto Competition semifinalists featuring: Christie Reside (flute), Louis-Philippe Marsolais (horn), Olena Kilehyk (cello), Vivian Zia (yangqin), Joslin Romphf (soprano). Guests: Martin Frost (clarinet), Alyun Huang (xylophone), N. Antonio Peruch (accordion), The Edmonton Symphony Orchestra, Menashe Sasson (santour), St. Crispin's Chamber Ensemble, Pro Coro Canada, Madrigal Singers, Edmonton Chamber Orchestra, Brian Webb Dance Company. The festival also includes the opening performance of *Beatrice Chancy* presented by Edmonton Opera and Citadel Theatre.

**MCDUGALL UNITED CHURCH** Banquet Hall, 101 St, Jasper Ave., 468-4964. WED 7 (12:10-12:50): Music Wednesdays at Noon: Paul Radosh, Ayako Tsuruta (cello and piano). Free.

**ROBERTSON WESLEY UNITED CHURCH** 10209-123 Street, 420-1757. SAT 3 (7:30pm): *Of Youth and Song*: Kokopelli Youth Choir. TIX: Adv. tickets @ TIX on the Square. SUN 4 (2pm): *Stars and Strings 2001*: Presented by Prosper Place Clubhouse. Academy of Strings with Tanya Prohaczka (cello), Choir Anise, Joanne Kerley (vocals), Sheri Somerville with Mike Rud (jazz guitar) and R.J. Perry. TIX: \$25. Adv. tickets @ TIX on the Square.

**STANLEY A. MILLER LIBRARY THEATRE** 7 Sir Winston Churchill Sq., 420-1757. SAT 3 (8pm): Sven Blvd. (a cappella group). TIX: \$10 adult; \$8 senior/student. Adv. tickets @ TIX on the Square.

**ST. JOSEPH'S BASILICA** 10044-113 St., 420-1757. SUN 11 (3pm): Sundays at 3: Royal Canadian College of Organists.

ent Wendy Markosky. TIX: Adv. tickets @ TIX on the Square.

**WINSPEAR CENTRE** 9720-102 Avenue, 428-1414. 420-1757. SUN 4 (2pm): *Traditions-Music of the British Isles*: Big Rock Pipe Band. TIX: Adv. tickets @ TIX on the Square.

## COUNTRY

**HORIZON STAGE** 1001 Calahoo Road, Spruce Grove., 962-8995. SAT 10 (7:30pm): Eli Barsi.

## JAZZ

**FOUR ROOMS RESTAURANT** 102 Ave entrance, Edmonton Centre, 426-4767. THU 1: The Bill Jamieson Trio. SAT 3: The Mo Lefever Trio. THU 8: The Jeff Hendrick Trio. SAT 10: The Brett Miles Trio.

**IRON BRIDGE** 12520-102 Ave. 482-5620. SAT 3 (12:30-3pm): Saturday jazz brunch: Stuart Crosley Trio.

**YARDBIRD SUITE** 11 Tommy Banks Way, 103 Street, 86 Avenue, 432-0428. •Every FRI: Non-smoking nights. •Every TUE: Jam Session. THU 1: Momentum Music Series: 4th Anniversary. Ian Birse (guitar), Laura Kavanaugh (piano), Michelle Milenkovic (vocals), Russell Whitehead (trumpet). TIX: \$5 everyone @ door only. FRI 2-SAT 3 (8pm door): Joe LaBarbera and Joe LaBarbera Quartet with Pat LaBarbera Tommy Banks and Mike Lent. TIX: \$16 member, \$20 guest. FRI 9: Dave Babcock Quartet. SAT 10: Tilo Paiz and Risasa.

**ZENARI'S ON 1ST** 10117-101 Street, 425-6151. www.jazz@zenaris.com. FRI 2 (8-midnight): Bill Jamieson Trio.

## PIANO BARS

**THE LION'S HEAD PUB** Coast Terrace Inn, 4440 Calgary Trail South, 431-5815. THU 1-SAT 10: Tony Dizon.

**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Avenue, 463-7788. THU 1-SAT 3: Ron Raymond. THU 8-SAT 10: Shane Young.

**SHERLOCK HOLMES DOWNTOWN** 10012-101A Ave., 426-7784. THU 1-SAT 3: Tim Becker. TUE 6-SAT 10: Tim Becker.

**SHERLOCK HOLMES W.E.M.** 444-1752. THU 1-SAT 3: Sam August. MON 5-SAT 10: Tony Dizon.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Avenue, 433-9676. THU 1-SAT 3: Mr. Potatohead. WED 7-SAT 10: Duff Robison.

## POP AND ROCK

Also see VURB Weekly on page 34.

**CASINO EDMONTON** 7055 Argyle Rd., 463-9467. THU 2-SAT 3: The Ramblers. FRI 9-SAT 10: Lori Kole and Cornerstone.

**CASINO YELLOWHEAD** 12464-153

Street, 463-9467. THU 1-SAT 3: Catalyst. THU 8-SAT 10: Madison Avenue.

**INFERNO DANCE AND RETRO NIGHT-CLUB** 489-1330. WED 7: Snow. TIX: \$14 adv., \$16 @ door. THU 8: Full Moon Party.

**J.D.'S POLAR PUB** 6825-83 Street, 413-1883. FRI 2 (9pm-1am): Hoffman and Brown.

**J.J.'S PUB** 13160 118 Ave., 451-9180. FRI 2-SAT 3: Total Recall (rock). WED 7: Open Stage: Javed Band (classic rock).

**THE JOINT ROCK ROOM** WEM, 882-170 St., 486-3013. THU 8: Rik Emmett. TIX: \$15 adv., \$17 @ door.

**JUBILEE AUDITORIUM** 451-8000. TUE 6: The Moffatts, Wide Mouth Mason. TIX: \$32.50 @ TicketMaster.

**PARLIAMENT** 10551 Whyte Avenue, 446-4431. •Every THU: House of Commons-Nexus Tribe Inc. DJ Geoffrey I and Solo, DJ Junior Brown, MC Curtis (Upstairs in The Gallery). •Every FRI: Fevah: R&B, Hip Hop, Funk with DJ Ice and DJ Kwake. Euphoria: Code Red •Every SAT: High Society-Grade A: Junior Brown, Ryan Mason, Upstairs in The Gallery: DJ Code Red. •Every TUE: Anthem with DJ Celcius

**RED'S** WEM, 481-6420, 487-2066. SAT 3: Corrosion of Conformity, Clutch. Scratching Post. All ages w/ licensed beer gardens. TIX: \$23 adv. @ TicketMaster or Red's, \$25 day of.

**REOLAS CAMPUS PUB** 10805-105 Ave. SAT 3: Javed Band (classic rock). \$3 cover. SAT 10: Teri's Parasite, Sun of Man, Esoteric Mind, Streetblood (rock/metal). \$3 cover.

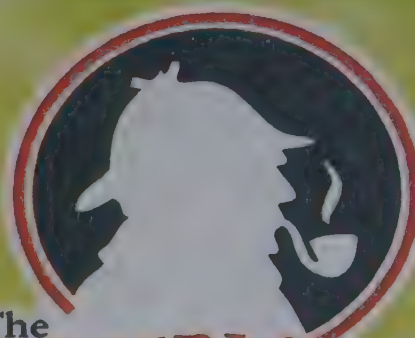
**SHAW CONFERENCE CENTRE** 451-8000. SUN 11 (6:30pm door): Styx, Sass Jordan. TIX: \$42.50 @ TicketMaster.

**SPORTSMANS LOUNGE** 124, 8170-50 St., 469-4702. FRI 2 (9pm-1am): Hoffman and Brown.

**STARS** 10545 Whyte Ave., 434-5366, 432-7977. SAT 3 (9pm door): Ajo, Year of the Panda. SAT 10 (9pm door): The Burt Nielson Band, Knee Deep in Grass.

**TRADE** 10089 Jasper Ave., 425-8787. •Open: Wed-Sat 8pm-3am. Alternative and progressive dance house. •THU: Reconnect w/Lefty (retro '80s, R&B, hip hop, requests). •FRI: Davey James. •SAT: Wired for sound: Laro, Donovan, Tiffslip, Anthony Donahue. •SUN: Breakfast at Tiffany's w/Tiffslip (funky hard house), Ryan Mason (house), Laro (funky Tech house). SAT 3 (6:30pm): Edmonton's best DJ's in support of Rave-Safe and the Youth Emergency Shelter Society. TIX: \$10 adv. @ DVB-Foosh, Trade; \$12 @ door.

**URBAN LOUNGE** 8111-105 St., 439-3388. •Every MON: I.R.S. Mondays w/ DJ Gilligan. THU 1 (10pm): Magnificent Charlie. \$3 cover. THU 2-SAT 3 (10pm): Hurricane Jane. \$5 cover. WED 7 (9:30pm): Loco, The Schematics. \$3 cover. THU 8-SAT 10 (10pm): Crush.



# The SHERLOCK HOLMES Pubs

Caffrey's Scratch n' Win cards. Get a free "Barrage" CD and enter to win a trip for 2 to see "Barrage" in Boston.



**Win trips for 2 to Panorama**  
Monday, Feb 12 - West Ed  
Tuesday, Feb 13 - Capilano  
Sunday, Feb 18 - Whyte Ave  
Tuesday, Feb 20 - Downtown

courtesy of: **VUEWEEKLY** **bigRock**

## WEST ED

Feb. 1-3: Sam August  
Feb. 5-10: Tony Dizon

## CAPILANO

Feb. 1-3: Ron Raymond  
Feb. 8-10: Shane Young

## WHYTE AVE

Sundays 9pm-1am Karaoke  
Feb. 1-3: Mr. Potatohead  
Feb. 7-10: Duff Robison

## DOWNTOWN

Feb 1-3: Tim Becker  
Feb 6-10: Tim Becker

## EDMONTON LOCATIONS

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# Classical Notes

By DAVID GRØNNESTAD

## Stop, hey, what's that rESound?

**rESound Festival of Contemporary Music • Winspear Centre • Feb 6-10** It's been a long wait for Edmonton fans of classical music written in the last 100 years. (We used to call it "20th-century music," but that moniker has been inaccurate for about a month, so it's officially "contemporary music" now.)

The Edmonton Symphony Orchestra grabbed the torch from the Edmonton Composers' Concert Society in 1999, presenting the rESound festival. Then the 2000 edition was cancelled for fiscal reasons, making those who prefer Berg to Bach and Dallapiccola to Dvorák wait two whole years for their fix.

Contemporary music has traditionally gotten short shrift in concert programming—orchestras seem to program the odd modern work more out of a sense of duty than anything else. This is for the obvious reason that most musicians and aficionados don't like contemporary music. You can sit back and enjoy a Beethoven symphony without being consciously aware that he's using French Sixth chords to modulate to the Neapolitan, but con-

temporary music is not so forgiving.

It's actually a misconception that you need a tremendous education in music theory to appreciate contemporary music—I remember Arnold Schönberg's *Das Buch der hängenden Gärten* rocking my world before I knew what a 12-tone row was—but it certainly requires a different ear (and a lot more open-mindedness) than most patrons bring to classical concerts.

Am I a snob? You betcha. But my proclivity for contemporary music doesn't factor into it. When I first started listening to Webern, Messiaen, Crumb, Stockhausen, Varèse, Xenakis, Boulez, et al., I liked it not because I understood what I was hearing better than anyone else—because I sure as heck didn't, although I was pretty good at faking it—but because it was different and challenging and taught me to listen to music actively rather than passively.

That's my story and I'm sticking to it. If you're the kind of concertgoer who groans when they see a "19" as the first two digits of a composer's birthdate, perhaps you should challenge yourself as well. There's 100 years of human creativity—and, occasionally, beauty—waiting for you.

## A gala night is all I can handle

**rESound Opening Gala • Winspear Centre • Tue, Feb 6, 8pm** I'm encouraged by the fact that most of rESound's programming consists of pieces I've never heard before. While it's all well and good to listen to a half-memorized old chestnut, whether it be the B Minor Mass or Threnody

for the Victims of Hiroshima, the spirit of contemporary music is novelty and discovery.

And the rESound festival's opening gala features composers that Edmonton audiences are by and large unfamiliar with, from Israeli Tzvi Avni, Swede Anders Hillborg, Ontarian Jim Hiscott and the U.K.'s Gavin Bryars to Edmontonian Malcolm Forsyth. Okay, Edmonton audiences may be familiar with that last guy, but not with his accordion concerto, "cause it's a world premiere.

Bryars, incidentally, is the festival's official visiting guest composer. The Yorkshireman may not be as renowned as, say, last year's planned guest, Krzysztof Penderecki, but I'll bet he's more affordable. He's an eclectic composer whose music Michael Ondaatje describes as "mongrel"—don't worry, he meant it as a compliment.

The gala also features the festival's four big-name out-of-town guest soloists, Swedish clarinetist Martin Fröst, Taiwanese-Canadian xylophonist Aiyun Huang, accordionist N. Antonio Peruch and santour player Menashe Sasson. (The santour is an Iranian-Iraqi dulcimer, probably

descended from the biblical psalter. It's similar to the Hungarian cimbalom, which was featured in August's rained-into-Winspear Festival Under the Sky.)

Day Two of the festival, Wednesday, February 7, features a concert by Edmonton's St. Crispin's Chamber Ensemble—famous for making contemporary music accessible—at the Winspear at noon. The evening's performance at 8 p.m. features contemporary chamber music, along with terpsichorean input from the Brian Webb Dance Company.

## Now is the winter of my contentment

You know, I'm a bit of a hypocrite. At the top of this article, I went on about being open-minded to contemporary music, but I have a tendency to be closed-minded toward medieval and Renaissance music. I often squirm while listening to it, because it's so often out of tune—by virtue of the fact that the instruments it's played on weren't technologically advanced enough to play in tune. But, of course, I can listen to microtonal and atonal

contemporary music and not bat an eyelash.

Well, thank you to the Trobaritz Ensemble for Medieval Music and their guests the Edmonton Recorder Society Quartet for teaching me to be more open-minded. After 10 minutes of tut-tutting those sharp fifths and flat sevenths, I gave up, sat back and listened to a very enjoyable concert devoted to music about winter, a season which figured heavily in the medieval and Renaissance psyche. (The worst thing winter does to us is make our car stall and gas bills rise; centuries ago, it was a struggle between life and death.)

I just have one word of advice: programme notes belong in the programme. I usually enjoy it when performers verbally introduce their pieces, because it takes a lot of the pomp out of the formal concert circumstance. But explaining that pieces are "canonic ballades" or are "macaronic" (which means mixed English and Latin, nothing to do with pasta) puts the pomp right back in. The music wasn't pretentious in the least; it didn't need pretense added with hoity-toity introductions. ☺



By DIANNE DONOVAN

## A Momentums occasion

**Momentum 4th Anniversary • Yardbird Suite • Thu, Feb 1** The jazz scene is moving at full throttle this week, starting with the 4th anniversary of the Yardbird Suite's Momentum series of concerts designed to push the envelope of musical freedom and innovation and challenge the players and listeners alike. The anniversary-night band will feature guitarist Ian Birse, pianist Laura Kavanaugh, vocalist Michelle Milenkovic and trumpeter Russell Whitehead. An ear-expanding experience.

## Hot cuppa Joe

**Joe LaBarbera Quartet • Featuring Pat LaBarbera, with special guests Tommy Banks and Mike Lent • Yardbird Suite • Fri-Sat, Feb 2-3** About a year ago, drummer Joe LaBarbera was in town for a gig with his big brother, saxophonist Pat LaBarbera, along with Tommy Banks and Mike Lent. The concert was sort of a reunion for the two brothers: Pat has been liv-



ing in the Toronto area for many years, whereas Joe is a longtime L.A. resident. The night had some lovely moments as the band played tunes from Pat's junonominated CD *Deep in a Dream* (which later went on to win the award); it was wonderful to hear was the always tasteful Tommy Banks cutting loose, the solid and lyrical playing of Mike Lent and the indefinable communication between the brothers. But perhaps the greatest aspect of the evening was simply being able to hear Joe LaBarbera play live.

LaBarbera is a much-sought-after drummer, especially in L.A., where he has appeared on recordings by Tony Bennett, Rosemary Clooney, John Scofield, Bob Brookmeyer and both of the Brecker brothers. Most of us, however, treasure his sumptuous playing in the Bill Evans Trio above all. (Was it really only for a couple of years?) It is always a privilege to hear and see his refined style; LaBarbera never overpowers a band for the sake of bravado; he is always sensitive to the moment at hand. He is, to use the cliché, a drum-

mer's drummer—but more than that, he is any thinking person's drummer. Kudos to the EJS for bringing him back here so expeditiously.

Sadly, LaBarbera's fellow L.A. resident Pete Christlieb, who was originally scheduled to appear at the concert, was forced to cancel due to an illness. Luckily, however, Pat LaBarbera has agreed to replace him at the last moment. That's unhappy news for anyone who was looking forward to hearing Christlieb's energetic sax playing, but with Pat LaBarbera stepping in, it's good news for anyone who wishes they could have caught the LaBarbera brothers' Yardbird gig last year.

## Traces of Rud

Onetime Edmontonian, onetime Montrealer and current Vancouverite Mike Rud is in town this weekend. The guitarist will bring his ebullient playing and singing style to Remedy (8631-109 Street) on Saturday, February 3 (\$5 cover). He'll be joined by Edmonton bassist Cliff Minchau. Rud last breezed through town last October, but now that he's living a little closer to home, we can probably expect his visits to become more frequent. In fact, while he's here this weekend, he'll also be appearing with Sheri Somerville as part of Stars and Strings 2001, a benefit for Prosper Place Church at Robertson-Wesley United Church, on Sunday, February 4 at 2 p.m. (Tickets are available at TIX on the Square.) ☺

THURS

FEB 1

THE BELL-RAYS

(FROM SAN FRANCISCO)

JAMES T. KIRKS & BREWTALS

d-tribe

truth

FEB

SAT

3

THURS

FEB 8

TIM BALASH

& THE CHROME MAGPIES

ROBIN HUNTER

& HIS 1001 ROMANTIC GUITARS

THE HANDSOME DEVILS

(FROM CALGARY)

RAYGUN COWBOYS

FEB

SAT

10

WINE-METAL MONDAYS WITH DJ RED DAWN

ROCKIN' TUESDAYS WITH JAILHOUSE BOB

WEDNESDAYS WITH THE RETURN OF DJ SHONE

NO COVER FRIDAYS WITH DJ QUINCY AND JIMMY

INDUSTRIAL SOUND NIGHT SUNDAYS WITH DJ GEMINI

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# Rock out with your COC out

Corrosion of Conformity continues their ever-changing ways

By STEVEN SANDOR

I first met Corrosion of Conformity back in early 1992, a couple of months after the release of their breakthrough Columbia album *Blind*. We sat in their pot-smoke-filled tour bus (along with the chick who played Spike on *Degrassi*

Jr. High) and the band talked about how their fans had to accept the band's new direction—they had taken on more of a metal sound. While the band still embraced their '80s roots as one of the most important hardcore acts of their generation, they warned that fans would have to learn to change along with the band.

It's nearly a decade later, and COC are still causing a stir by taking their career in unexpected directions. The more things change, the more they stay the same, I guess. Their music continues to develop away from the band's hardcore roots, but it still retains an underground energy, a snarling vitality fueled by an overpowering guitar sound. But the band has experimented so much over the past

decade, it's hard to categorize their music anymore.

"You'd think people would be used to us changing things up by now," laughs guitarist Woodroe Weatherman. "We're always going to try something different; we don't think our fans would want to hear the same thing over and over."

## Dealer is choice

The band's new album, *America's*

*Volume Dealer* (the title came from a fan who told the band after a show. "You guys are, like, America's volume dealers!"), is filled with some pretty chunky guitar bits, but it also features the standout track "Stare Too Long," which is, believe it or not, just a little bit country and features a slide guitar bit from Gov't Mule's Warren Haynes.

"That was one of those songs that just cropped up," says Weatherman. "Our only condition is that we make it as real as we can. After all, we are Corrosion of Conformity—and that means attempting things that are brave."

One of those brave efforts was the decision to split with Columbia Records after their tour for '96's Grammy-nominated *Wiseblood* (that tour saw them come to Edmonton as openers for Metallica). The band (Weatherman, vocalist/guitarist Pepper Keenan, bassist Mike Dean and

drummer Reed Mullin) felt that the label no longer had faith in them and decided to seek out a new deal. The split was amicable, and COC feels they have landed an even better deal with Sanctuary—a label financed by Iron Maiden.

"After the tour, we realized that the people who signed us and all the people who had supported us had left the label," says Weatherman. "That's what happens in the industry: people don't stay at the labels for long. We approached them and said, 'You don't know what to do with us anymore,' and they replied, 'Yeah, you're right, we don't know what to do with you.' So we said, 'Let us go' and they agreed."

## Clutch cargo

Thus, the band was out of the public spotlight for nearly four years—an eternity in the music biz. That's why the band is gratified by the enthusiastic response they've received from fans on the current tour. "We are really pumped about the tour, that people still remember us," Weatherman says. "A lot of time has passed and people stuck with us. We started this tour with Clutch back in November, and it was supposed to end at Christmas, but because of the enthusiastic response we decided to extend it. And we've had so much fun, we're talking about extending this tour into a couple of weeks in the U.K."



Corrosion of Conformity *Volume Dealer* tour the Midwest

While the band still has new fans jumping on the COC bandwagon, they still see the old T-shirts in the crowd from back in those early HC punk days. "Me and Pepper were talking about that earlier today," says Weatherman. "We still see the old COC skull shirts, and we

were thinking, 'Man, those shirts have to be at least 10 years old.' Those fans have stuck with us. That's cool." ☺

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# The tune is a harsh Misstress

Misstress Barbara's imagination won't let her rest

By DAVE JOHNSTON

**T** rue to her name, Misstress Barbara is feeling the pressure. You can picture her curled up in a chair in the studio, flexing her toes as she eyes the space around her, looking for answers. She has a track she has to finish, and it has to be done now. Not later. Now.

You can only suppose that the Misstress is like this, because she's on the other end of a telephone line, hundreds of miles away in her home town of Montreal. But the sound of her voice tells every detail you need to know.

Barbara figures she could make plenty of tracks in a day, if only her imagination would slow down. "After one hour, if I'm not finished, I'll get bored and change everything," she says. "Some people can walk away and come back to [a track] the next day and finish it. I can't do that—I'd just do everything over again."

She's very busy, that much is easy to understand. However, make any misstatements about Misstress Barbara, and you're liable to get into a world of trouble. A recent interview featured in Air Canada's in-flight magazine *EnRoute* portrayed the techno DJ as an egoist who believed that the world would inevitably bow down to her magnificence. "My father is only a bookstore owner in Little Italy, but I looked around and I said to myself, 'A small DJ in my own city?'" the article quotes Barbara as saying. "Not me! I am too big, even in my personality, you know? I want to be big where it counts."

Barbara was outraged with the article. "I never said these things!" she exclaims. "I understand when a

journalist tries to augment the subject's popularity, but the fact that she put these things in quotations, as if I said it, really killed me."

## Dutch greet

Since then, people she has met have been surprised with Barbara's happy, excited manner. "Even in Amsterdam, someone told me that they couldn't believe how nice I was," she sighs. "Why wouldn't I be nice?"

The truth is, Misstress Barbara is very nice despite her intense personality. The Sicilian-born, Montreal-raised DJ has no problem explaining that her taste for powerful techno comes straight from "my stress," which has earned her comparisons to Carl Cox and Richie Hawtin from critics and fans alike.

"You know when you're mad you just go 'Arrgh!'," but when you're really mad, you just have to shut up or else you could kill someone?" she asks with a laugh. "My stress can be that intense every day. But if I'm not that stressed, I talk so much that you want to tell me to shut up! I think I am a sweet person, but I know people can't stay around me 24 hours a day, because I'll drive them crazy. I am very extremist."

Her Moonshine Records debut, *Relentless Beats Vol. 1*, is named after her label, Relentless Records ([www.relentlessrecords.com](http://www.relentlessrecords.com)), which she started in 1999 to showcase not only her own boundless creativity, but to also release work by artists like Rino Cerrone and Mateo Murphy. The disc features Barbara slamming together tracks with breathtaking ease, evoking emotion from of a musical genre dismissed by many in North America as cold and brutal.

"When people hear that you play techno," she explains, "they get scared. But when they hear you play it, and you show them that it can be pumping and funky, they'll like it. You have to play techno properly, and it's

becoming more appreciated because there are good DJs out there playing it really well. It's funny when you hear people say they like the techno that Richie Hawtin plays, but not by somebody else. That's because Richie Hawtin is a hell of a good DJ. You have to work the music a lot, or else no one will be on the dance floor."

## Songs for spinners

For the cover of the CD, Barbara made a conscious choice to obscure her face, because she feels it would detract from the music. "I guess I could have a beautiful photograph on the sleeve and sell more discs, but hopefully that isn't the reason people will buy it. I don't want it to be like that.... It should be just about the music. The only real difference I see between a female DJ and a male DJ is emotional. I could have the same records in my case as a guy, but not the same reaction [from the crowd]. It's not because people can see me as a woman. It's the vibe, which is sensual, even when the music is very hard. When somebody understands techno, they can hear a hard track and think it has a sexy bassline or something. If there is a musical advantage being a female DJ, then we could talk about it all night."

Barbara doesn't have that much time, however—the self-imposed deadline looms. While she adores spinning techno, making it in a studio is another story. Barbara plans to start a second label that will focus on house music—she has already composed several tracks under the name Barbara Brown—and wants to explore the dramatic ambience of film soundtracks. She fears that forcing herself to make techno might devalue the work, but she hopes it's just a phase that she needs to get through.

"I have a big imagination," she says. "Sometimes there's just too many things inside my mind." ●

Misstress Barbara  
Trademark at the Rev • Thu, Feb 8

# vurb Weekly

**BACKROOM VODKA BAR—10324 Whyte Ave.** • MON: Atmosphere, downtempo with DJ Delux • WED: Roots, hip hop with DJ Spilt Milk • THU: Board Meetings, snowboarding stuff • FRI: Chunky Monkey, house with DJ Ryan Mason and guest DJs • SAT: Funkt, house • SUN: Sugar, hip hop and R&B with guest DJs

**BLACK DOG FREEHOUSE—10425 Whyte Ave.** • 439-1082 • TUE: Digital Underdog, hip hop with DJ Tanner and guests • SUN: downtempo beats with DJ Tryptomene

**CALIENTE NIGHTCLUB—10815 Jasper Avenue.** • 425-0850 • THU: Element, with DJ Christopher and weekly guests • FRI: Two Vexx, with Q8, Poochie and Spraga • SAT: DJ Alex • SUN: Ladies Night with DJ Invoiceable

**CRISTAL LOUNGE—10336 Jasper Ave.** • info 426-7521 • THU: Underground Hip Hop with DJ Tanner • FRI: DJ Alex • SAT: Storm Troopers, with DJ Specs (Toronto)

**EVAR AFTER—10148-105 St. (late night/after hours)** • FRI: James Gregory, Tomek, Bounce • SAT: Donovan, guests

**THE GALLERY—10018-105 St. (late night/after hours)** • FRI: Juicy, Protege, JawDee, Donovan, Neil K • SAT: James Gregory, Crunchie, Thunder Dave, Juicy, Charlie Mayhem, Ikaro

**IRON HORSE—8101-103 St.** • 438-1907 • FRI: Alix DJ • SAT: DJ Funshine aka Isn't That The Guy On TV?

**LUSH/THE REV—10030A-102 St.** • 424-2851 • TUES: Triple Threat, hard house with Anthony Donahue and guest DJs; WED: Main-The Classic, retro with DJ Loli; Velvet-progressive house with Ariel & Roel • THU: Trademark, tech house with residents Tryptomene and Spilt Milk, with weekly guests—FEB 8: Misstress Barbara (Montreal) • FRI: Main-Lift, progressive house with Stone & Derkin and Ariel & Roel (alternating residency); Velvet-DJ Blue Jay • SAT: Main-

FDC0780, house and breaks with DJ Sekhsron and Tripswitch, with guests

**NEW CITY COMPOUND—10167-112 St.** • 413-4578 • MON: Lounge—80s Metal, with DJ Red Dawn • TUE: Lounge—Tag Team • WED: Suburbs—Punchdrunk, mixed with DJ Squirrelly B and Johnny R. Soule • THU: Suburbs—XXXXClassiXXX, classic atrock with nikrofeelya • FRI: Freedom, tech house with DJs Nicky Miago, Jakob, Malfunk and guests • SAT: Saturdays Suck, rock with DJs Blue Jay and Schizo • SUN: SDee/Pornge Sundays, with Kool Hand Luc and DJ Thred

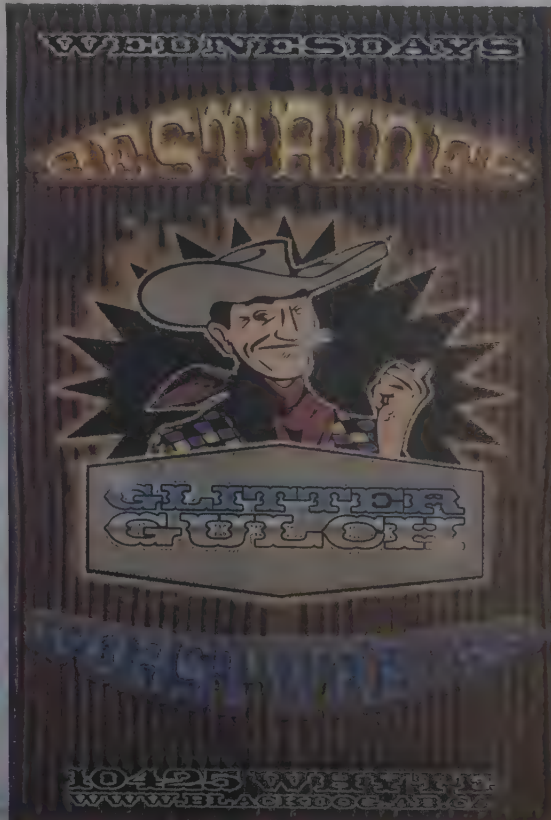
**PARLIAMENT—10551 Whyte Ave.** • TUES: Anthem, jungle with DJ Celcius • THU: House of Commons with Geoffrey J and Styles and guests—FEB 22: DJ Tiesto (Hol.) • FRI: Fevah, hip hop and R&B with DJs Ice & Qwake • SAT: Euphoria, tech house with DJ Code Red and guests • SUN FEB 18: DVB, with Derkin, David Stone and Neal K

**SUBLIME (late night/after hours)—10147-104 St.** • Bsm. 905-8024 • FRI: aka Vaas, Mr. Rowley, Tristan • SAT: Manny Mullato, Graham Lock • FRI FEB 23: Crouching Tiger, Hidden DJ, with the Starving DJs, Derkin, Neal K and David Stone

**SUGARBOWL—10936-88 Ave.** • SAT: The Missing Chapters, with Dr. Durant and Cicero

**THERAPY (late night/after hours)—10028-102 Street (alley entrance).** • info 903-7666 • FRI: DJs Tripswitch, CoolHandLuc, Tryptomene, Latitude • SAT: DJ Dragon, Alias, Saki & Spanky, Olivier LaCroix, Slacks

**TRADE—10089 Jasper Avenue.** • 425-8787 • THU: Flashback with DJ Lefty • FRI: guest DJs • SAT: Sexy Sounds, with Ryan Mason, Donovan, Tif-Slip, Anthony Donahue • SUN: Breakfast at Tiffany's, with Tif-Slip and Anthony Donahue • SAT FEB 24: Godskitchen Tour 2001, with Fergie and AJ Gibson (UK)





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By SEAN JOYNER

### My black pages

When was the last time you set aside some time to read a good story, one in which the plot and characters came so close to home you could swear you knew them personally? If your answer is "never," you're not alone. That all might change, however, with the emergence of the new "hip-hop pulp fiction" novellas being published by New York-based [S]Affiliated Publishing.

[S]Affiliated is the brainchild of writer, publisher and president Marc Gerald, who you may remember from his award-winning blaxploitation *Old*

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**VUE Weekly**

*School Books* series, in which Gerald reissued novels by unjustly forgotten black writers from the last 50 years. The [S]Affiliated publishing group has similar goals. According to Gerald, the main objective of the project is to shed light on an otherwise ignored demographic in the literary world: "We want to hit a readership who the mainstream presumes doesn't exist."

Gerald is a writer himself, and therefore knows how difficult the literary game is to break into. "With these books," Gerald says, "I've seen a generation of writers who don't seem to have a forum to participate in. They've been excluded or marginalized, and I felt they needed the forum to express themselves."

The compact disc-shaped publications, which average about 150 pages each, are filled with fast-moving, highly descriptive tales revolving around the same sort of characters you might find yourself rooting for on the big screen. The first novel in the series, *Street Sweeper*, is the moving tale of Jerome Usher, a hired hitman whose career focus shifts one day after he accidentally hits the wrong target. As written by Ronin Ro (author of *Have Gun Will Travel*, a history of Death Row Records), *Street Sweeper* pushes the envelope when it comes to evocative action and violence.

Naturally, the action-packed books contain a certain level of brutality and questionable mental images. But to critics' complaints of gratuitous violence, Gerald simply responds, "Right now, we're just getting the same old criticism, but we've also been getting an incredible outpouring of support." The stories of hitmen, drug cartels and

ghetto entrepreneurs may offend some, but when you consider the fact that the very same images can be seen on any television drama, feature film or videogame, the controversy doesn't seem quite as momentous.

The morality issue wears even thinner after reading a book like *Street Sweeper*, in which Jerome's character arc sends a message of repentance. "Jerome, for instance, comes upon his moral take regarding killing and loving by default, almost reluctantly," says Gerald. "I don't want to put our characters in a position where they have to behave righteously at all times. If they behave badly and the reader is drawing some kind of intriguing moral conclusion, that's exciting for us too."

Gerald's partner and co-founder of the [S]Affiliated Media Group, actor Wesley Snipes, hopes movie adaptations of many of the books will soon follow. "As much as he loves books, storytelling and being at the front lines of African-American literacy," Gerald says, "he's a businessman and a movie star, and he wants to see movies." In fact, *Street Sweeper* is already being developed into a film, with Jerome to be played by Ja Rule.

Rule isn't the only rapper involved in the enterprise; Too \$hort, author of the upcoming [S]Affiliated novel *Game*, is about to enter the literary world in a way we would have never

imagined, Gerald says. "A friend of mine told me that Too \$hort had heard about us and wanted to meet us. He brought us his manuscript so humbly, and we were blown away."

Since the series of books are to be marketed towards an urban audience, [S]Affiliated has included a free CD "soundtrack," courtesy of Def Jam Records, with each book, containing exclusive hits by Ja Rule and Saukrates, as well as previously released songs by Ludacris, Method Man and Mos Def.

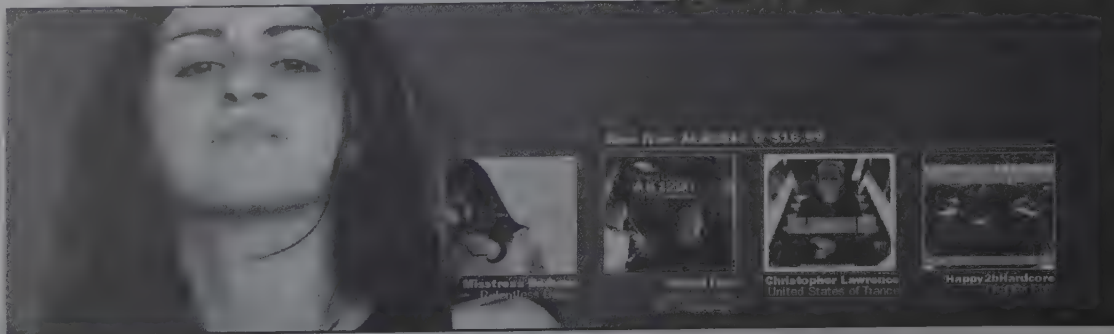
It was just a matter of time before hip-hop made the crossover to written text, and Gerald is confident about his ability to pioneer the campaign. Is the project risky? Definitely. But even more so, stories appealing to an ignored (and often laughed at) generation, which sets the trends for movies, music and fashion, are the critical next step in evolution. ●



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## new sounds

reVUEs of this week's  
newest discsDOLLY PARTON *LITTLE SPARROW*  
(SUGAR HILL)

Plenty of critics made a big fuss over the fact that Emmylou Harris wrote most of the songs on her recent album *Red Dirt Girl*. (Come to think of it, so did I—I thought it was the best record of 2000.) But Dolly Parton has been writing fantastic songs for decades, and as her wonderful new disc *Little Sparrow* demonstrates, her voice is every bit as compelling—it's arguably the best pure country voice of any female singer in America. Parton's heartbreaking renditions of songs like "My Blue Tears" and "A Tender Lie" make *Little Sparrow* feel like the bluegrass equivalent of Emmylou Harris's *Wrecking Ball*: both albums feature the same sort of melancholy lyrics sung with such clarity and tenderness that they pierce your heart at the same time as they make it soar.

The inclusion of bluegrass versions of Cole Porter's "I Get a Kick Out of You" and the Collective Soul hit "Shine" give you the exciting feeling that Parton is willing to tackle just about any kind of song that happens to strike her fancy. But the album's highlights are the ones that hark back most strongly to Parton's Appalachian roots: "Mountain Angel," a long but gripping ballad about an unwed mother who retreats into the hills and eventually becomes a witch; and "Marry Me," a celebration of puppy love that's so innocent and funny it's just about irresistible. "He's gonna build me a pretty little house," goes the chorus, "Have a pretty little babe or three/'Cause he done kissed me on the mouth/And he's gonna marry me!" You'll fall in love with this album almost as quickly. ★★★★★ —PAUL MATWYCHUK

## CREEP DIVISION (SONIC UNYON)

Modern punk fans should be salivating over this one—Creep Division features members of both Good Riddance and Sick of It All, and the music of this punk "supergroup," to quote a certain southern chick, definitely kicks things up a notch.

Why? Simply because Creep Division do what most other modern punk bands can't do anymore: write anthems. Sure, Offspring's "Original Prankster" may be a decent pop song, but will it make you stand up and yell a decade from now, the way "Too Drunk to Fuck" or "Clampdown" do? Creep Division understand the power of the punk anthem, and the chainsaw guitars of "Spot

Nose" and the metal-like "Disconnected" sound like they're homages to the hardcore sounds of the '80s, not the pop-punk of the early 21st century. "Stand Up" shows us that there are punk rockers out there who still have their balls.

It's a standout effort—the best punk album I've heard in a while. I hope more than a few young bands have a listen to Creep Division, and take the influence. ★★★★★ —STEVEN SANDOR

VARIOUS ARTISTS *BLUEGRASS THEN AND NOW* (CMH)

For lovers of traditional country music in general—and the unique offshoot known as bluegrass in particular—the discovery of the CMH label is nothing short of a revelation. With dozens of choice releases in its catalog, CMH is the flagship of bluegrass labels; not only do they keep the traditional style alive and flourishing, but they also offer conceptual bluegrass albums created as "tributes" to such arcane choices as Aerosmith, Black Sabbath (honest!), Madonna and John Cougar, to name but a few.

*Bluegrass Then and Now* is a two-disc showcase of the entire spectrum of CMH's extensive selection of recordings. Disc One, simply titled "Then," features a host of vintage songs, many of which have become standards of the genre, performed by some of the best-known performers in popular music. The Osborne Brothers, Joe Maphis and Merle Travis, Lester Flatt (of the famous duo Flatt and Scruggs) and the inimitable Grandpa Jones are a few of the Grand Ole Opry alumni available in this package.

"Now," a.k.a. Disc Two, is comprised of bluegrass versions of modern pop and rock hits, such as the opener, Led Zep's "Ramble On," not to mention other unexpected cuts like ZZ Top's "La Grange," Bruce Springsteen's "Born to Run," the Beatles' "Get Back" and even the Rolling Stones' "Paint It Black." And if some of the offerings raise an eyebrow or two, you ain't heard nothin' yet.

Despite the consistently high quality of musicianship, the package is sadly lacking in the way of track information, apart from personnel and songwriting credits. For an album entitled *Then and Now*, it sure would be nice to learn exactly when "then" was for a particular track, which leads me to reason that while the songs on Disc One were all written some time back "then," like their counterparts on Disc Two, all of the tracks were recorded, like, recently, taking much of the shine off this alleged anthology. ★★★★★ —T.C. SHAW

CHRIS WHITLEY *PERFECT DAY* (NEW MACHINE/VALLEY ENTERTAINMENT)

Working with Chris Wood and Billy Martin (two thirds of Medeski, Martin and Wood), singer/guitarist Chris Whitley records some of his favorite songs by other artists on *Perfect Day*, but this album is anything but a collection of perfect replicas.

Instead, Whitley (whose cover photo makes Moby look buff by com-

parison) uses the songs as starting points, putting a very personal spin on each track, turning well-known blues standards such as "Smokestack Lightning," "She's Alright" and "Spoonful" into moody, free-form jazz workouts stripped of nearly all their original form and function. In Whitley's hands, even straight-ahead pop tunes like Lou Reed's exquisite "Perfect Day" and Jimi Hendrix's stylized "Drifting" are retro-fitted to conform to Whitley's often morose "quarter to three" sound.

*Perfect Day* is, to say the least, an acquired taste, and compared to the originals, these versions lack most of the outstanding qualities that made the songs what they are. To anyone enamored of the original artists' versions, these interpretations may well seem indulgent—not to mention repetitive, since some very dissimilar songs all get the same "shades of grey" approach. The way to best enjoy *Perfect Day* is to take it on its own terms and make the most of the late-night atmosphere suggested by Whitley's relentlessly sparse, enigmatic arrangements. Recalling the way you heard these songs the first time around is to invite disappointment; therefore I won't even assign a "grade" to this album. You'll either love it or hate it. —T.C. SHAW

VARIOUS ARTISTS *NEW BEATS FROM THE DELTA* (FAT POSSUM/EPITAPH)

I can't get over the fact that the Fat Possum label, arguably the single most vital blues label in existence, is a subsidiary of what is arguably one of the most influential "punk" labels around. Fat Possum's roster of artists reads like a virtual Who's Who of modern blues stylists.

Ironically, this disc kicks off with Johnny Farmer's decidedly hip hop take on the blues, with Farmer rapping over a looped beat on "Death Letter," which sounds nothing like the classic Son House original. (I'll refrain from making the obvious "house music" joke at this juncture....)

In fact, *New Beats* is a collection of original folk blues forced into an uncomfortable shotgun wedding with hip hop production values, which works about as well as casting Rosie O'Donnell in a TV ad for Vektor cereal. Even a true traditionalist like Junior Kimbrough is doomed to fail in his attempt to bridge the enormous gap that exists between his idiosyncratic blues and modern-day rap stylings.

The results might please fans of hip hop, since the rap rhymes and sequenced drums all but drown out anything even vaguely resembling the true sound of the original artists. But that fact makes it impossible to recommend this disc to blues aficionados, who will find these recordings pale in comparison to the original recordings by artists like Kimbrough, Farmer and other Fat Possum mainstays like Aslie Payton, T-Model Ford and Cedell Davis. *New Beats From the Delta* is failure-rific. —T.C. SHAW

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# The Moffatts' triple alliance

Are the Canadian popsters actually becoming cool?

BY DEREK MCEWEN

In this workaday world of boy bands and pop divas, it seems like the most important thing a band can do is to appear sexy and hot while reminding anyone who will listen of their conservative mindset and virginal way of life. They must ensure that they have no roots showing and that their hair is appropriately messy. They forget about songwriting, hotel-trashing and scandal-causing and don't worry too much about artistry. Instead, they style their facial hair a little more wackily and make sure to play it coy when asked if they are currently dating someone. As former heirs apparent to the Canadian boy-band throne, everyone thought the Moffatts would do all these things—and at one point or another they were probably asked to. But they didn't do any of them—and they're proud of it.

Instead, they turned up the amplifiers that all those sugary-sweet pop hits paid for and decided that they weren't about to play games with their hearts. The result is *Submodalities*, a more raucous album than their previous efforts: short(er) on bouncy beats and high(er) on grit. The group has always been an anomaly in the sur-

real world of adolescent pop in that they actually write and play their own songs. With their latest record, the four-piece found themselves incorporating more of their influences and resisting the pressure to record smash singles. "We were never a 'boy band,'" Scott Moffatt says emphatically. "We always wrote our own songs and played our own instruments. We're teenagers, we're growing up and we change. We're writing songs we like and hopefully other people like. But it's most important that we like them."

## Kiss kiss, "Bang Bang"

The brothers didn't have to worry. *Submodalities'* lead single, "Bang Bang Boom," went number one in Canada and at its peak, it was inescapable. Now, the album has gone platinum in Canada, and it doesn't appear likely that the Mof-

fatt train will slow down anytime soon. At first glance, the band would appear to have

everything you need to be successful in the music biz: a storied past, looks, charm—plus (the marketing department's wet dream) there's triplets in the band.

But beyond their marketability is the simple fact that they have hooks. As much as you may try to deny it, simply by mentioning "Bang Bang Boom" in the previous paragraph, I put the song firmly in your head—and it'll be lodged there for the rest of the day. And aside from the messy-hair thing, the Mof-



fatts really have refused to enter the boy-band sweepstakes. True, their dramatic change in image reeks of a contrived attempt at rugged cool, especially when you compare the sleeve of their new record to their last two album covers. But the group meets the question head on.

## More like the Bradys

As Scott says repeatedly not only during our interview but in almost every media spot about them, the group is growing up. And, as everyone does at that stage of life, the band is exploring new ways of expressing themselves and solidifying their image of who they are. Their tastes have changed—all of the members seem to have developed a newfound taste for British bands with big guitars. And, most

importantly, they are now far less likely to compromise and sugarcoat things than they were in the past. "It's not like we're the Partridge Family or something, you know?" Scott says. "You see things that affect you, you do things, get into trouble. When you see someone O.D.—things like that affect you."

The Moffatts have benefited from their experiences, at least if current sales figures are any indication. And something that was unheard of with their last record—grown men requesting the song on radio stations, calling the band "cool" and talking unembarrassedly about owning the group's album—is now much more common. ☺

*The Moffatts*  
With Wide Mouth Mason • Jubilee  
Auditorium • Tue, Feb 6

# One more astronaut...

Clutch's Neil Fallon embraces "space rock" tag

BY STEVEN SANDOR

The term "space rock" (or "stoner rock") is now being used as indiscriminately by rock fans and critics alike as "grunge" was a decade ago—it's turned into a throwaway, catchall

term for far too diverse a group of acts, one that's become so overused that the stereotype doesn't even work anymore.

But if people want to use the space-rock tag when referring to the music of Clutch, vocalist Neil Fallon is cool with it.

"People do get caught up in it," Fallon says over the phone from a tour stop in Grand Rapids, Michigan. "I don't mind if people call us 'space rock' and associate us with bands like Nebula and Fu Manchu. I'd rather be associated with them than any of the other bands out there. It's just that there are so many bands out on the fringes and people don't know where to categorize them, so they call them 'space

rock' or 'stoner rock.'"

Fallon and his crew will be playing selections from the band's upcoming Atlantic Records release, *Pure Rock Fury*, due to appear on store shelves in March, when they play Red's this Saturday. After leaving Sony Music in 1998, the band recorded *Jam Room* in '99 for the independent River Road label, but

the new effort will see the band (Fallon, guitarist Tim Sult, bassist Dan Maines and drummer Jean-Paul

Gaster) returning to the label that gave them their major-label debut in the mid-'90s. "What label we've been on has never affected our sound or what we want to do," says Fallon. "The only thing it has affected is how many people get the chance to hear it."

## Fury tampering

As with all new beginnings, Clutch wanted to do something very different on their record: they wanted to bring their live bottomed-out guitar feel to the studio. "One of the things that we've never been able to capture in the studio is our live sound, no matter what we try and do," says Fallon.

So, instead of fiddling in the studio, the band decided to bring the studio to one of their favourite places—the stage. The band recorded material at Washington D.C.'s famous 9:30 Club, hoping to give *Pure Rock Fury* that extra bit of raunch. If it were up to Fallon, Clutch would record all their albums live in front of a real audience, coming up with a dozen or so songs and then playing them onstage, feeding off the energy of their fans—and taping the results. "Absolutely," says Fallon. "Playing live is the most important thing we do. Actually, I hate going into the studio. I'd rather just play the material live."

And while Fallon hopes that the band will soon put out a live album as a follow-up to *Pure Rock Fury*, there are plenty of fans out there who have already shared in the Clutch live experience through an endorsed-by-the-band bootlegging procedure. The band's website, [www.pro-rock.com](http://www.pro-rock.com), features a tape trading section, where fans who have made bootlegs of the band's shows can post their e-mail addresses and swap their booty. There's only one rule: fans can trade, but they can't profit off the band's work.

## Clutch more music

"We noticed right from the beginning that there were people who were taping our shows, and we never, ever had a problem with that," says Fallon. "We think that's very flattering. That's a healthy thing for the band. And if someone says, 'Send me three bucks to pay for the cost of the tape,' that's fine. But if someone's making money off of it, that's our bread and butter."

And with the spread of Napster and other Internet file-sharing systems, Fallon knows the swapping will only increase. "With the Napster thing, I'm really split on that," he says. "I can understand both sides of the coin. But for a band like ours, it is a great promotional tool. When people download our stuff from the Internet and like it, they usually buy the CD afterward."

For those of you who prefer to rate the band's onstage performance in person rather than on tape, this week's visit with COC will mark the first time the band has come to Edmonton—a Clutch performance, indeed. ☺

*Clutch*  
With COC, Scratching Post and  
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# Rosenbaum wages his own Movie Wars

Alternative film critic trusts audiences more than studios, media

BY PAUL MATWYCHUK

Film critic Jonathan Rosenbaum doesn't go on press junkets. He's never been invited to schmooze with Harvey Weinstein at Sundance, and you probably won't be seeing little blurbly quotes from his reviews showing up on TV commercials for the weekend's new movies anytime soon, either.

Jonathan Rosenbaum is the chief film critic for the alternative weekly *Chicago Reader*, and as such, he says, "I have a virtually unlimited amount of space, and I can write about any film I want, as long as it's playing in Chicago." Rosenbaum has taken that unusual level of editorial freedom and run with it. His lengthy, learned, deeply personal and highly principled critiques of mainstream films—and especially independent and foreign fare—constitute some of the most passionate and iconoclastic writing about cinema being published today. He has a certain reputation as a contrarian (fostered by columns like the one where he gave Joe Dante's satire *Small Soldiers* four stars and *Saving Private Ryan* one star), but it would be more accurate to say he's simply very skeptical of conventional wisdom. "I write essays about films; they're not exactly

reviews," he says. "The aim is to start discussions about topics in relation to the films."

Rosenbaum has started plenty of discussions in the film-critic community with his latest book, *Movie Wars: How Hollywood and the Media Conspire to Limit What Films We Can See* (A Cappella, 234 pp., \$24), an informative and highly readable polemic arguing that the only thing keeping a wider variety of films, both North American and international, from reaching audiences is the blinkered thinking of studios, distributors, exhibitors and especially the press. Far from being yet another dull screed about how badly most Hollywood movies suck (à la Peter Bart's *Who Killed Hollywood?*), *Movie Wars* is invigorating in the way it argues not only that movies of lasting value are being made all the time, but also that movies can actually enlarge an audience's comprehension of the world.

Jonathan Rosenbaum talked to *Vue Weekly* from his office in Chicago about... well, nothing less than the state of modern film culture.

**VW Weekly:** Let's talk about the title of your book. If there is a conspiracy going on between Hollywood and the media, however unconscious, what is the conspiracy trying to accomplish? Are they trying to keep people from seeing good movies—can it be stated that baldly?

**Jonathan Rosenbaum:** No, no. It's all about making money; it's not anything else. And sometimes I think there are intelligent things they do to make money and sometimes I think there are ones that just

interfere with my idea of a free society. In other words, if I were simply interested in getting as much money as possible out of Hollywood films, good or bad, and had absolutely no ethical compunctions about how I did it, then I'd do what they're doing. I'd also argue that, it seems to me, if people are interested in seeing certain kinds of films, they should be able to see them and have more choice. [Hollywood] should do what they want to do and let us do what we want to do—which is not always happening.... I guess I'm arguing for different cultural attitudes and different cultural politics.

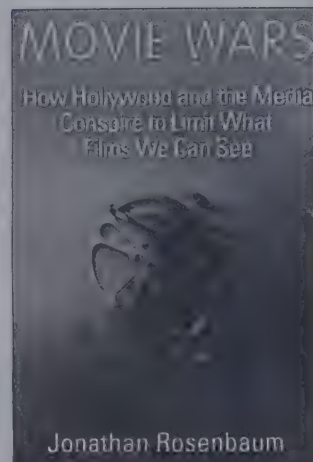
**VW:** When you say that we're being prevented from seeing certain kinds of movies, could you give us an idea of the kinds of things that we're missing out on?

**JR:** Well, one thing—just to talk quite generally—is that even though there are occasional re-releases and revivals of older films, these are things that studios are very reluctant to do. They don't even employ people who have a sense of the value of what they have—or the fact that people could be very much interested in it. There's the complaint that every succeeding generation knows less and less about film history, but we live in a planned culture, and this is part of the planning. But things could easily be [different], and it could even be a source of income. This is one thing. Another thing is trusting the audience more in different ways, which means that if there's something audiences want to see enough, they might be willing, if led in this respect, to see films with subtitles. They don't even have to be art films. I'm sure there are

other things, but those are two broad examples.

**VW:** You sort of go back and forth in the book on how big this potential audience could be. On the one hand, you recognize that, say, a festival of Jacques Rivette films will probably have a pretty small audience. But at the same time, you have a great faith that there's a lot more interest in certain kinds of "marginal" movies than most studios believe there to be.

**JR:** Right—to listen to some people, the idea that anybody in America would ever be interested in [a Rivette film] is a joke. This is almost the attitude of *Variety*. I'm not saying that all you have to do is show the silent French serial *Les Vampires* in malls and everyone will start streaming in. That's not my argument—although it did come out recently on video and it did pretty well. It's a question of degree. And I'm also talking about a kind of investment—that the whole idea that the only thing that people want is more of what they've already had and therefore all we'll make are sequels and remakes, is insulting to the audience and just not true. You can prove anything with figures if you want to; you could look at the figures of many of these sequels and remakes and just as easily prove that sequels and remakes lose money as you could that films with subtitles lose money. Part of the idea is developing things, to develop an audience and have some conscience about it. That has something to do with what film companies are doing, but more,



In some ways, with what the press and the critical profession are doing. Going along with the flow is not good enough.

**VW:** Right now, the movie *Crouching Tiger, Hidden Dragon* seems poised to really do amazing business for a foreign film. Do you think that might soften the market up for other subtitled films, or is the problem bigger than any one film can solve?

**JR:** I hope it will. But I don't know how these people think and how they reason. Maybe they'll think, "Well, this proves that people will go to see these kinds of Hong Kong films, but nothing else." I don't know what the conclusion

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## Moving Pictures films are just that: moving

Festival showcases Canadian cinema at its finest

BY JOSEF BRAUN

As a much-needed remedy to the pitiful lack (or often total absence) of homegrown films at our local cinemas, *Moving Pictures: Canadian Films on Tour* presents viewers with as many premiere screenings of new Canadian works (with the exception of Denys Arcand's *Starbuck*) as can be stuffed into a single weekend, and the most Canadian films you'll ever see in one stretch aside from Edmonton's own Local Heroes Festival in March.

After the multi-Genie-Award-winning *Maelström* (see separate review), the most noteworthy fiction feature of the festival that I had the opportunity to preview was co-writer/director Martin Cummins's *We All Fall Down*, a semi-autobiographical tale of a young Vancouver actor named Michael

and his nose dive into emotional collapse and drug dependency following the death of his mother. Superficially, the film is almost a mountain of down-and-out movie clichés, with Cummins and co-writer Richard C. Burton populating Michael's world with the usual fuck-ups and sympathetic lowlifes (including a middle-aged hooker played with great conviction by executive producer Helen Shaver) and throwing in a predictable love triangle to boot. The meat of the story is basically the same old bit about two young artists who do too many drugs until something bad happens that causes them to reconsider their paths.

Yet in his own sensitive and subtle way, Cummins (who will be in attendance at the screening) does remarkable things with his rather pedestrian narrative; his fluid camera really knows how to move through a space, often in low sweeps in a manner that gives one a sense of the transitory nature of Michael's current lifestyle—yet Cummins's style is also intimate and tender. The film is decidedly low-

key, and while it maintains a slick audio-visual glaze (there's a particularly great repeated use of Charles Mingus's "Moanin'"), it shies away from any sensationalistic depictions of drugs or the few brief moments of violence. Cinematographer Andreas Poulsson shoots Vancouver in a manner that really seizes the specific tones of the city, emphasizing its deep blues and greens. And pulling this all together are the fine performances from the three leads, who, despite an abundance of squinty macho affectations, allow the film's simple truths about grief and friendship to resonate on many levels. The film proves that any story can be a great story if it's invested with enough heart and experience.

### Son of the desert

Speaking of heart and experience, Frank Cole's compelling documentary *Life Without Death* chronicles the filmmaker's 11-month, 7,100-kilometre journey by camel across the Sahara Desert, much of which he made in solitude, struggling with personal grief over the death of his grandfather. The film consists of

Cole's astoundingly beautiful and austere colour documentation of his trip (he carried along a Bolex camera which allowed him to set up shots of himself), and Francis Miquet's black-and-white camerawork in Cole's Ottawa home, where Cole watches his grandfather slowly die a painful death, and subsequently spends four years preparing for the extremely inhospitable conditions of life in the desert.

Cole states that his grandfather's death made him want to face death himself and to become "a person so alone that I could never be overcome by loneliness." His steely-eyed, self-imposed confrontation with mortality and existential isolation sounds macho enough to pass for a Hemingwayesque ego trip, and his matter-of-fact descriptions of his suffering ("The Sahara is breaking me, tearing me apart," is a typical musing) are at first a little jarring, but Cole never comes off as a martyr, nor does he attempt to turn his methods of soul-searching into some kind of perennial philosophy. Much of his travelogue goes as such: he gets lost, almost dies, avoids bandits, then gets lost again. Yet criticizing *Life Without Death* for its

repetitiveness would miss the point; this is a deeply idiosyncratic film about one man's relentless quest for communion.

Towards the end of his journey, and after so many months under constant threat from dehydration and terrorists, Cole is imprisoned by Chadean police, and during those long nights of uncertain end, he regains his will to live. When Cole has this revelation, we see images of his aging grandfather standing near a window in a darkened room. In juxtaposing these two scenes, Cole illustrates what lies at the core of his obsession: that only by simulating his grandfather's experience of death could he truly confirm his desire for life and find a resolution to his grieving process. Strange, heartfelt and captivating.

### My shining Hour

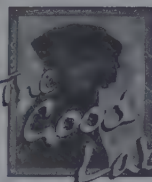
Karen Murray's *Life's Evening Hour* is perhaps not as exotic or artfully formed a documentary, but it compensates for those shortcomings with its clearly rendered and deeply moving story. The film is a made-for-

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# Brilliant Warners

Edmonton Film  
Society screens the  
WB's best '40s films

BY PAUL MATWYCHUK

Nowadays, with the possible exception of Miramax, few movie studios have distinctive personalities or are even associated very closely with even their most successful films. (Quick: which studio released *Titanic*? How about *The Grinch*?) It wasn't always so; in the '30s and '40s, knowing which studio released a certain film was often as much an indication of what sort of movie you'd be in for as the name of the director or the identity of the star. MGM, of course, made their name with "classy" period pictures heavy on glamorous actors and lavish production values, while Universal made their name with horror movies and Paramount was known both for the films they released by sophisticated European directors (Ernst Lubitsch, Josef von Sternberg) as well as their quickie comedies starring vaudeville stars like Mae West, W.C. Fields and the Marx Brothers.

As for Warner Brothers, their house style was established in 1930 with gangster pics like *Little Caesar* and *The Public Enemy*: edgy, briskly edited stories with vivid, contemporary settings and unconventional leading men—these movies had an energy and (at least on the surface) an unsentimental reality that gives them a contemporary feel few other "old movies" possess. It also helps that Warner's preferred tough-guy actors like James Cagney, Humphrey Bogart and Edward G. Robinson (as well as tough-talking actresses like Bette Davis and Rita Hayworth) have a lot more in common with modern acting paragons like Al Pacino and Sean Penn than MGM types like Robert Taylor and John Gilbert.

## Roll out the Errol

The Edmonton Film Society's spring series of Monday-night screenings of classic films is devoted to Warner films of the '40s. It kicks off with *The Sea Hawk* (February 5), which may be a period piece but which features a hero firmly within the Warner tradition: Errol Flynn plays a privateer during the time of Elizabeth I who essentially gets carte

blanche from the queen to wreak havoc on the ships of the enemy Spanish fleet. Flynn's character is a criminal, but Warner's films always sided with gangsters and criminals if they were charismatic enough, and Flynn's immensely enjoyable performance helps *The Sea Hawk* emerge as one of the supreme entertainments of Hollywood's "Golden Age." (Director Michael Curtiz also directed Flynn in *The Adventures of Robin Hood*, which is usually thought of as the superior film; I think the less well-known *The Sea Hawk* is even better.)

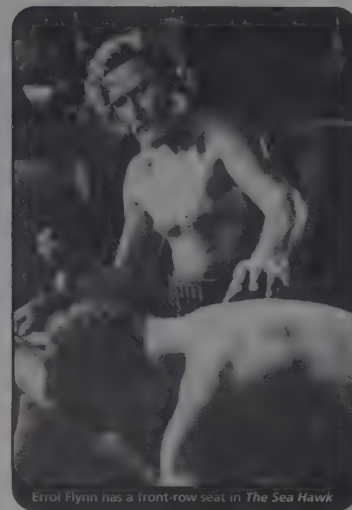
The 1945 "women's picture"/film noir hybrid *Mildred Pierce* (starring Joan Crawford and also directed by Curtiz;

March 5) and Howard Hawks's 1944 variation both on Ernest Hemingway and the earlier Warner hit *Casablanca*, *To Have*

and *Have Not* (starring Humphrey Bogart, Lauren Bacall and Walter Huston, who asks everyone he meets, "Was you ever bit by a dead bee?"; March 19) are probably well-known enough not to require any further recommendation. *The Letter* (February 12), William Wyler's 1940 adaptation of the Somerset Maugham short story, probably is too—but since this is my absolute favourite Bette Davis film, in which she plays an adulterous wife living with her dull diplomat husband in the Malaysian tropics, whose emotionless exterior conceals a woman willing to go to any lengths to satisfy her most primal desires, I couldn't resist calling particular attention to it.

## The wool Monty

The series is rounded out by four other titles. Two are screen adaptations of popular Broadway plays: William Powell and Irene Dunne scored a hit with 1947's sentimental *Life With Father* (March 12), while Monty Woolley reprised his legendary Broadway turn as impossible-to-live-with Manhattan celebrity Sheridan Burns in the move version of Kaufman and Hart's *The Man Who Came to Din-*



Errol Flynn has a front-row seat in *The Sea Hawk*

ner (April 9).

The other two are change-of-pace curiosities by some of Warner's top tough-guy stars: in *Brother Orchid* (February 19), Edward G. Robinson plays a gangster who winds up hiding out in a monastery (this was undoubtedly one of the big influences on David Mamet's script for the underrated Robert De Niro-Sean Penn comedy *We're No Angels*); and in *The Strawberry Blonde* (April 2), James Cagney plays a dentist in the 1890s who reflects on his life while plotting to do away with his next patient, a romantic rival from his youth who stole away the girl of his dreams. *Blonde* was directed by Raoul Walsh, who also directed Cagney in *The Roaring Twenties* and *White Heat* and was one of the most dependable filmmakers in the Warners stable.

Warner's most famous movies, like *Casablanca* and *The Maltese Falcon*, are so familiar and iconic that it's almost impossible to look at them with fresh eyes anymore. Indeed, it may take seeing supposedly minor films like *The Strawberry Blonde* on the big screen to make you appreciate once again the crispness, the professionalism and the efficient storytelling style that typified Warner movies—as well as the best Hollywood films of the 1940s. ●

## Warner Brothers in the '40s

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## Metro movies

Continued from previous page

Bravo! profile of HIV-positive photographer John Dugdale, who, after an HIV-related stroke diminished his sight to only 20 per cent vision in a single eye, made the leap from working commercially to contriving haunting creative works of a decidedly antiquated beauty inspired by the writings of Dickinson, Whitman and Thoreau. Dugdale's work is un-

formly awash in blue as a result of his unique developing process, and thematically it represents an encounter with a world permanently shrouded in twilight. His story of recovery from the despair of terminal (?) illness is truly inspiring, highlighted by the struggle of himself and his partner to form a relationship without the visual nuances usually taken for granted by sighted people. Murray shows compassion in every aspect of *Life's Evening Hour*, and the integrity of her subject tran-

scends the occasional preciousness of her approach.

These are but a few of the diverse and interesting films being screened over the next few days, so do take the opportunity while it's there to see what Canada's film industry has to offer. You can catch *Cast Away* any time. ●

## Moving Pictures: Canadian Films on Tour 2001

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## Rosenbaum

Continued from page 37

will be. In fact, if you'll forgive me, I feel that one of the problems with the press in general is that it sees its role as predicting what's going to happen. The parody of this was after the election, when every five minutes you were bringing in experts and asking, "What do you think's going to happen tonight?" In other words, asking them to look in a crystal ball or something. And I honestly think that what's important is to talk about what we are doing, not about what will happen.

**VW:** I think the first thing of yours I ever read was your book *Midnight Movies* [written with J. Hoberman], but principally I keep up with you by reading your *Reader* reviews on the Internet. In some ways, thanks to the Internet, people can be better informed than ever about what's going on in world cinema.

**JR:** Well, a lot of my recent travels are linked to the fact that I'm read all over the world. Last September, for instance, I was invited to give three lectures in Buenos Aires by an organization of film critics there, and they came to know my work almost exclusively through the Internet.... You know, my editor suspected that nobody would be interested in this book outside the United States, but it was too local in its concerns. But as I point out in the book, with the re-edited version of *Touch of Evil* [on which Rosenbaum, who is also a noted Orson Welles scholar, served as a consultant], the head of foreign marketing at Universal was convinced no one outside the United States would have any interest in that, either. And I think the point is that lack of understanding about where people are at outside the United States is a large part of the problem I'm talking about.

I think the Internet allows the United States to join the world community—intellectually and in other respects. For example, the global-political movement, the one that sort of manifested itself in Seattle, is a very big topic, and it's one that gives me a lot of hope. And it's not a topic you can necessarily learn a lot about in this country; it's almost like smaller countries are more aware of it. But I think if people became more aware of it—which can happen over the Internet—many more possibilities start to open up. For instance, the number of people who are interested in the kinds of films I'm talking about, if you look at it in global terms, is quite large, and it also confounds all these stereotypes. I'm amazed at the number of correspondents I get who are teenagers, many of them American. And of course, these people are not supposed to exist. But I think they probably always existed, but people didn't have a way of knowing that until we had the Internet.

**VW:** I was going to ask if you could see a similar thing happening, in film terms, to what happened in Seattle, a growing resistance to this kind of monolithic, corporate entertainment culture.

**JR:** Well, I was very influenced by a book I read not too long ago called

*No Logo* [Naomi Klein's study of the growing grassroots opposition to multinational brand-name companies like Nike and Wal-Mart]. I feel people all over the world have more in common now than they've ever had in any period of history. Why? Because the big companies, which are ruining things, do the same things everywhere! And they've become the de facto government—they're the ones now determining our choices. So it seems to me that if we're stuck thinking about things in national terms, then we're very restricted in terms of what we can do. I wrote a review in the *Reader* last year of a very interesting documentary about the Seattle thing that was limited just because it was an American video and it basically thought [the protests were] significant because they proved Americans could be political, rather than seeing it as an international thing. I think if we always translate everything back into the situation in this country, we're too provincial to ever become part of this international movement.

That's ultimately what I'm arguing for. When people ask [when I review Iranian films], whether I'm arguing on behalf of Iranian cinema as entertainment or art, I say, "Neither!" The only images we have to oppose the demonology of Iran are in the films; there's really no other access we have to what's going on in that country. I'm exaggerating a little bit, but not a great deal. That's why it's so valuable; it becomes this window into another world. That's more important, I think, than we Americans being able to see art films. Maybe I'm being a little high-falutin' about this, but I think that's ultimately the direction where my arguments are leading.

**VW:** There are probably a lot of people who don't follow movies all that closely, who go to movies maybe once a month or once every two months, who'll say, "Well, who cares about all these obscure movies? When I go to the movies, I just want to see *Cast Away* or *What Women Want*" or whatever. Is there anything your book has to say to that kind of person?

**JR:** Well, what I'm trying to argue is that what people want to see has a lot to do with what they hear about. In other words, there's this unconscious image that what we see as the world is what's delivered to us by the media. [A movie] becomes real because there's constant references to it in the newspaper and ads on TV, and the point is, if the media were doing its job—assuming the media's job is not just to rubber-stamp advertising—then other things would become much more prominent.... I'm not trying to tell anyone what to see; I'm just trying to enable larger choices. And I don't think the choices are there in a lot of cases. I mean, it's absolutely ridiculous to say, "Most people in America hate subtitles" when most people have never seen subtitles. Or to say, "Most people hate Jacques Rivette films" when most people don't know who Jacques Rivette is. Maybe if most people in America saw a Jacques Rivette film, they wouldn't like it. Who knows? But I get very weary of all these pre-emptive judg-

ments about the audience which are based on nothing but self-fulfilling prophecies that protect particular economic interests and policies and so on. I think we have to examine what empirical evidence we really have about these things and how much is just excusing or justifying what publicists do—and what journalists do, for that matter.... I want people to make up their own minds. I want there to be a fair and equal playing field so that people can make up their minds intelligently, based on real choices. Insofar as you can represent the choices that exist in your area, you're doing a good job. If you are able to indicate to people the choices they *might* have, but don't, you might be doing an even better job. Otherwise, it's just advertising. Making the world seem larger—that's what I'd like to see more people in the press doing. ☐

Jonathan Rosenbaum's essays can be read on-line at [www.chireader.com/movies](http://www.chireader.com/movies).

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★★★★★ 1/2 (out of 4)  
"Spectacular...fascinating..."  
—*Movie* "Chocolat is a marvel!"  
—*Time* "Chocolat is a marvel!"



**MAELSTROM**

a film by Denis Villeneuve  
produced by Roger Frappier and Luc Vandal

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# FILM Weekly

## NEW THIS WEEK

**Head Over Heels** (CO) Freddie Prinze Jr. and Monica Potter star in *The House of Yes* director Mark S. Waters' romantic comedy about an art restorer who finds himself falling in love with a handsome neighbour, even though she thinks she's witnessed him committing a murder in his apartment.

**Maelström** (P2) Marie-Josée Croze and Jean-Nicolas Verreault star in *August 32nd on Earth* director Denis Villeneuve's offbeat drama about a young woman whose life is forever altered when she becomes consumed with guilt after killing a man in a hit-and-run car accident. In French with English subtitles.

**Moving Pictures: Canadian Films on Tour** (M) A festival of recent films by Canadian directors. Featuring: *Maelström* (2000, Denis Villeneuve; Thu, Feb 1, 7pm); *XXXPosing Desire* (shorts; Thu, Feb 1, 9pm); *Two Thousand and Nine* (2000, Art Paragamian; Fri, Feb 2, 7pm); *We All Fall Down* (2000, Martin Cummins; Fri, Feb 2, 9pm); *Set Me Free* (1998, Les Pool; Sat, Feb 3, 7pm); *Stardom* (2000, Denys Arcand; Sat, Feb 3, 9pm); *Life's Evening Hour* (2000, Karen Murray; Sun, Feb 4, 7pm); *Life Without Death* (2000, Frank Cole; Sun, Feb 4, 9pm). Zeldin Hall, The Citadel.

**The Sea Hawk** (EFS) Errol Flynn, Brenda Marshall and Claude Rains star in *The Adventures of Robin Hood* director Michael Curtiz's classic swashbuckler about a dashing Elizabethan privateer who wreaks havoc on the enemy Spanish fleet. *Provincial Museum Auditorium, 102 Ave & 128 St, Mon, Feb 5, 8pm.*

**Valentine** (CO, FP) David Boreanaz, Denise Richards, Jessica Capshaw and Marley Shelton star in *Urban Legend* director Jamie Blanks' horror flick about a former nerd who wreaks his revenge on the four girlfriends who humiliated him when he was in college. Based on the novel by Tom Savage.

## FIRST-RUN MOVIES

**All the Pretty Horses** (CO) Matt Damon, Penelope Cruz and Ruben Blades star in *Sing Blade* director Billy Bob Thornton's epic post-WWII Western about a young cowboy who falls in love with the beautiful daughter of a disapproving Mexican rancher. Based on the novel by Cormac McCarthy.

**AntiTrust** (CO, FP) Ryan Phillippe, Rachael Leigh Cook and Tim Robbins star in *Sliding Doors* director Peter Howitt's high-tech thriller about a young computer whiz who suspects the boss of the Silicon Valley mega-corporation he works for is secretly murdering his competitor.

**Billy Elliot** (CO) Jamie Bell, Julie Walters and Jamie Draven star in director Stephen Daldry's crowd-pleasing British film about a talented young boy who begins taking ballet lessons, much to the disapproval of his uncomprehending father.

**Cast Away** (CO, FP) Tom Hanks and Helen Hunt star in *What Lies Beneath* director Robert

Zemeckis' meditative drama about a hotshot Federal Express field manager who must learn how to fend for himself when a plane crash deposits him alone on a desert island.

**Charlie's Angels** (CO) Drew Barrymore, Cameron Diaz, Lucy Liu and Bill Murray star in music video director McG's campy, action-packed jiggle flick, based on the '70s TV series, about three sexy private investigators who are hired to rescue a kidnapped high-tech mogul.

**Chocolat** (CO, P) Juliette Binoche, Johnny Depp and Judi Dench star in *The Cider House Rules* director Lasse Hallström's fanciful film about a woman who earns the wrath of the leader of a small, conservative French town when the customers of her chocolate shop begin abandoning themselves to temptation. Based on the novel by Joanne Harris.

**Cirque du Soleil: Journey of Man** (SC) Ian McKellen narrates director Keith Meltun's impressionistic 3-D IMAX film, which uses the acrobatic Cirque du Soleil troupe to illustrate one man's development from childhood to maturity.

**Crouching Tiger, Hidden Dragon** (CO, FP) Chow Yun-Fat, Michelle Yeh and Zhang Ziyi star in *Sense and Sensibility* director Ang Lee's spectacularly staged martial-arts epic about a young, restless noblewoman who wreaks havoc as a result of her theft of a legendary sword.

**Double Take** (FP) Orlando Jones, Eddie Griffin and Vivica A. Fox star in 29th Street director George Gallo's broad comedy about a black investment banker who gets framed for money-laundering and must adopt the identity of a street hustler when he goes on the lam.

**Dr. Seuss' How the Grinch Stole Christmas** (CO) Jim Carrey stars in *Ransom* director Ron Howard's live-action version of the beloved children's tale about a misanthropic hermit who plots to ruin Christmas for the perpetually cheerful citizens of the nearby town of Whoville.

**Dude, Where's My Car?** (CO) Ashton Kutcher and Seann William Scott star in *Layin' Low* director Danny Leiner's teen comedy about a pair of potheads who must retrace the events of their previous night's wild partying in order to locate their missing automobile.

**The Emperor's New Groove** (FP) The voices of David Spade and John Goodman are featured in this animated feature about the spoiled teenaged

emperor of an ancient South American kingdom who teams up with a peasant to undo the magical spell that has turned him into a llama.

**The Family Man** (CO) Nicolas Cage and Téa Leoni star in *Rush Hour* director Brett Ratner's Capra-esque heartwarmer about a driven businessman who gets a chance to find out how his life would have turned out if he had pursued love instead of financial success.

**Finding Forrester** (CO) Sean Connery, Rob Brown and F. Murray Abraham star in *Good Will Hunting* director Gus van Sant's drama about a young writing prodigy who strikes up a relationship with a legendary reclusive author.

**The Gift** (CO, FP) Cate Blanchett, Keanu Reeves, Hilary Swank and Greg Kinnear star in *A Simple Plan* director Sam Raimi's low-key thriller about a small-town psychotic who becomes embroiled in the local police's search for a school principal's missing fiancée.

**Goya in Bordeaux** (CO) Paco Rabal, Dafne Fernández and José Coronado star in *Blood Wedding* director Carlos Saura's impressionistic, visually spectacular biography of Spanish painter Francisco de Goya, who recounts his life story to his daughter while living in exile in France. In Spanish with English subtitles.

**Miss Congeniality** (CO, FP) Sandra Bullock, Benjamin Bratt, Candice Bergen and Michael Caine star in *Grumpy Old Men* director Donald Petrie's comedy about a dweeny FBI agent who goes undercover as a beauty pageant contestant in order to nab a serial killer.

**Not of This World** (CO) Margherita Buy and Silvio Orlando star in *Penniless Hearts* director Giuseppe Piccioni's drama about a young nun whose maternal instincts are aroused when she becomes the caretaker of an abandoned baby. In Italian with English subtitles.

**O Brother, Where Art Thou?** (FP) George Clooney, John Turturro, Tim Blake Nelson and John Goodman star in *The Big Lebowski* director Joel Coen's Depression-era farce, based on Homer's *Odyssey*, about three escaped convicts and the bizarre characters they encounter as they roam the American South.

**102 Dalmatians** (CO, FP) Glenn Close and Gerard Philpott star in *Tarzan* co-director Kevin Lima's sequel to the 1996 live-action version of the 1961 Disney cartoon (based on Dodie Smith's book), in which Cruella De Vil once again plots to turn a litter of Dalmatian puppies into a fur coat.

**The Pledge** (CO, FP) Jack Nicholson, Aaron Eckhart, Benicio Del Toro, Helen Mirren and Robin Wright Penn star in *The Crossing Guard* director Sean Penn's grim crime film about a retiring police chief who makes a solemn vow to a grieving mother that he will catch the man who murdered her daughter. Based on the novel by Friedrich Dürrenmatt.

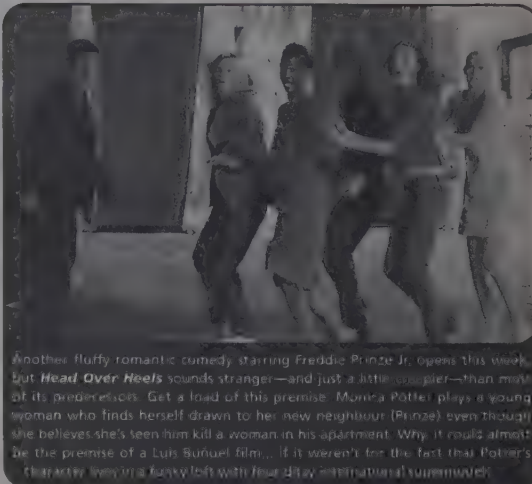
**Quills** (CO) Geoffrey Rush, Kate Winslet, Joaquin Phoenix and Michael Caine star in *The Unbearable Lightness of Being* director Philip Kaufman's provocative historical film about the Marquis de Sade's efforts to continue writing his scandalous stories while confined to an insane asylum.

**Rugrats in Paris: The Movie** (CO) The Pickles family travels to Paris to visit a dinosaur-themed amusement park in this animated sequel to 1999's kiddie hit *The Rugrats Movie*, based on the popular TV series.

**Save the Last Dance** (CO, FP) Julie Stiles and Jason Patric star in *Swing Kids* director Thomas Carter's cross-cultural romance about a Westerner girl who moves to Chicago, where she falls in love with a black classmate who shares her love for dance.

**Shadow of the Vampire** (CO, FP, GA) John Malkovich, Willem Dafoe and Gary Elwes star in *Begotten* director E. Elias Merhige's offbeat horror comedy, which posits that German director F.W. Murnau hired an actual vampire to play the lead role in his 1922 silent classic *Nosferatu*.

**Snatch** (CO, FP) Brad Pitt, Dennis Farina, Jason Flemyng and Benicio Del Toro star in *Lock, Stock*



and *Two Smoking Barrels* director Guy Ritchie's flashy crime caper about smugglers, pawnsbrokers and unlicensed boxing promoters all in hot pursuit of an enormous stolen diamond.

**State and Main** (CO) Alec Baldwin, William H. Macy, Philip Seymour Hoffman and Sarah Jessica Parker star in *The Spanish Prisoner* writer-director David Mamet's satire about a small New England town that gets invaded by a team of Hollywood moviemakers, including a married screenwriter and a sexually insatiable leading man.

**Sugar and Spice** (CO, FP) Mena Suvari, Marley Shelton, James Marsden and Maria Sokoloff star in director Francine McDougall's campy teen comedy about a group of high-school girlfriends who rob a bank in order to raise money for a pregganent fellow cheerleader.

**Thirteen Days** (CO) Kevin Costner, Bruce Greenwood and Steven Culp star in *No Way Out* director Roger Donaldson's recreation of the Kennedy White House's efforts to avoid nuclear war with the Soviet Union during the 1962 Cuban Missile Crisis.

**Traffic** (CO, FP) Michael Douglas, Benicio Del Toro, Don Cheadle, Dennis Quaid and Catherine Zeta-Jones star in *Bergh's* complex drama, which weaves together three storylines illustrating the fallout of the U.S. government's war on drugs.

**Unbreakable** (FP) Bruce Willis, Samuel L. Jackson and Robin Wright Penn star in *The Sixth Sense* director M. Night Shyamalan's moody supernatural drama about a security guard who learns an unexpected truth about himself after he miraculously survives a train wreck.

**Vertical Limit** (CO) Chris O'Donnell, Bill Paxton, Robin Tunney and Scott Glenn star in *The Mask of Zorro* director Martin Campbell's action flick about a man who rounds up a ragtag crew

of mountaineers to rescue his sister, who has become trapped in a fissure while climbing K2.

**The Wedding Planner** (CO, FP) Jennifer Lopez, Matthew McConaughey and Brigitte Wilson star in director Adam Shankman's romantic comedy about a perpetually dateless wedding planner who falls in love with a handsome doctor—only to learn that he is already engaged to one of her clients.

**Wes Craven Presents Dracula 2000** (CO) Gerard Butler, Justine Waddell, Jonny Lee Miller and Christopher Plummer star in *The Prophecy III* director Patrick Lussier's modern-day vampire film about a young woman living in New Orleans being stalked by Count Dracula.

**What Women Want** (CO, FP) Mel Gibson and Helen Hunt star in *The Parent Trap* director Nancy Meyers' romantic comedy about a misogynistic advertising executive who suddenly acquires the ability to read the mind of every woman he meets.

**You Can Count on Me** (CO) Laura Linney, Mark Ruffalo and Matthew Broderick star in writer-director Kenneth Lonergan's acclaimed indie comedy-drama about a small-town single mother and her relationship with her good-hearted but unreliable drifter brother.

## LEGEND

CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728  
P2: Princess II Theatre, 433-0728  
SC: Silvercity IMAX, Famous Players  
WEM: 484-8581

FAMOUS PLAYERS	
SHOWTIMES EFFECTIVE: FEB. 1-THU. FEB. 8, 2001	
<b>PARAGAMIAN</b> (PG) 10337 Whyte Ave. 410-1070	
<b>O BROTHER, WHERE ART THOU?</b> (PG) 10337 Whyte Ave. 410-1070	
<b>SILVERCITY</b> (PG) 10337 Whyte Ave. 410-1070	
<b>102 DALMATIANS</b> (G) 10337 Whyte Ave. 410-1070	
<b>ANTITRUST</b> (PG) Garneau Theatre 433-0728	
<b>CIRQUE DU SOLEIL: JOURNEY OF MAN</b> (G) IMAX 3D. 10337 Whyte Ave. 410-1070	
<b>CROUCHING TIGER, HIDDEN DRAGON</b> (PG) 10337 Whyte Ave. 410-1070	
<b>DOUBLE TAKE</b> (PG) Garneau Theatre 433-0728	
<b>THE EMPEROR'S NEW GROOVE</b> (G) 10337 Whyte Ave. 410-1070	
<b>THE GIFT</b> (14A) 10337 Whyte Ave. 410-1070	
<b>MISS CONGENIALITY</b> (PG) 10337 Whyte Ave. 410-1070	
<b>SAVE THE LAST DANCE</b> (PG) 10337 Whyte Ave. 410-1070	
<b>SHADOW OF THE VAMPIRE</b> (14A) 10337 Whyte Ave. 410-1070	
<b>SNATCH</b> (18A) 220 440 800 1045	
<b>SUGAR AND SPICE</b> (14A) 10337 Whyte Ave. 410-1070	
<b>THE PLEDGE</b> (14A) 10337 Whyte Ave. 410-1070	
<b>TRAFFIC</b> (14A) 10337 Whyte Ave. 410-1070	
<b>VALENTINE</b> (14A) 10337 Whyte Ave. 410-1070	
<b>WHAT WOMEN WANT</b> (PG) 10337 Whyte Ave. 410-1070	
<b>CAST AWAY</b> (CO, FP) Tom Hanks and Helen Hunt star in <i>What Lies Beneath</i> director Robert	

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# You've got Maelström

Villeneuve's *Genie* was well-earned for tale of love and guilt

By JOSEF BRAUN

When it comes to the random, accidental violence we encounter in our lives, where do we draw the line between personal accountability and detached indifference? Need there be culpability for every tragic action in order to give it meaning, to lend it closure? In Denis Villeneuve's *Maelström*, Bibiane, the 25-year-old owner of a Montreal clothing boutique, struggles to understand the nature of her own culpability when faced with two seemingly unconnected deaths. She has had her first abortion—the experience was relatively painless, the process performed efficiently—and before she knows it, her involvement in the ordeal is complete and she is able to move on as though nothing occurred. Yet, like most women, she cannot move on obliviously. Only days later, she leaves a party very late. She has been drinking, her unresolved feelings regarding her abortion murmuring just beneath the surface of her consciousness. As she drives home, a man suddenly steps out from behind a parked vehicle. Bibiane's car plows right into him, and she continues to drive on. The man stumbles off the pavement, painfully takes the last few steps to his apartment across the street and dies sitting at his kitchen table.

The next morning, Bibiane begins to piece together the fragments of her memories of the preceding night and she realizes she has performed a hit-and-run. She knows it was an accident; the man is now

dead; there were no witnesses; nothing is to be done. Yet how does she bear the burden of responsibility for this man's death on her own, without the intervention of the law to decide on her punishment? The answers Bibiane desires are not to be easily found (even in attempting the ritual sacrifice of her car, she cannot feel rested), but it is her journey to comprehend her role in the greater chaos of the universe that propels *Maelström*'s strange narrative of enlightenment and redemption.

## Them's the Breaks

*Maelström*, which swept the Genies last Monday, winning in five of the most prestigious categories (for directing, photography, writing, acting and best picture), is easily one of the finest Canadian films to screen here in some time—to be specific, it is the finest Canadian film I have seen since Wendy Tilby and Amanda Forbis's wonderful animated short film *When the Day Breaks*, which also dealt with existential responsibility and the ways in which members of a community are linked together. But for all its heady, heavy subject matter, *Maelström* contains several moments of great humour and is in fact a more light-hearted film than it may seem.

Writer/director Villeneuve (*August 32nd on Earth*, *Cosmos*) takes a playful approach that avoids explicit philosophical statements and obvious symbolism while still making unexpected thematic connections that allow the viewer to achieve a more complex understanding of Bibiane's journey. *Maelström* features a particularly Quebecois sense of irreverence (the story is partially narrated by a talking fish who is on the verge of death himself) that keeps the story fun and engaging even when it becomes increasingly elliptical as



Marie-Josée Croze in *Maelström*

Bibiane's life spirals out of lucidity. (If anything, Villeneuve could be accused of being perhaps a little too irreverent and blunting the power of his ending.)

## Watery, grave

Marie-Josée Croze (*Murder Most Likely*) portrays Bibiane as a woman fighting against *Maelström*'s whirlpool of pandemonium, holding her own against a script that hurls catastrophic or surreal circumstances at her like spinning plates, with Villeneuve always closing in as though the camera is a friend trying to shake Bibiane from her delirium. Cinematographer Andre Turpin (who also directed a segment of *Cosmos*, as well as photographing the entire film) gorgeously captures Croze's striking beauty in hard blues that match the ocean wave imagery which circulates throughout the film.

*Maelström* is part of Metro Cinema's Moving Pictures Festival of Canadian Film this weekend, and in the category of fiction films it is almost certainly the highlight.

*Maelström*  
Directed by Denis Villeneuve •  
Starring Marie-Josée Croze, Jean-Nicolas Verreault and Stephanie Morgenstern • Zeidler Hall, The Citadel: Thu, Feb 1, 7pm • Opens Fri, Feb 2 at the Princess II

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**CINEMA GUIDE**  
Showtimes for Friday February 2 to Thursday February 8, 2001

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<b>CROUCHING TIGER, HIDDEN DRAGON</b> PG Violent scenes. DTG Digital. Daily 1:00 3:30 6:30 9:10 <b>FINDING FORRESTER</b> PG Course language. DTG Digital. Daily 1:50 3:40 6:40 9:40 <b>THE GIFT</b> 14A Violent scenes. DTG Digital. Daily 1:40 4:20 7:40 10:15 <b>HEAD OVER HEELS</b> 14A Crude content. DTG Digital. No passes. Daily 1:15 2:30 4:30 6:50 9:50 <b>SNATCH</b> 18A DTG Digital. Daily 1:50 5:00 7:20 10:10 <b>SUGAR AND SPICE</b> 14A DTG Digital. Fri-Sun 12:40 2:45 4:50 7:30 10:00 <b>TRIPPIK</b> 14A Course language and drug use. DTG Digital. Fri-Sun 12:30 7:30 9:35 9:50 <b>VALENTINE</b> 14A Violent scenes. DTG Digital. Daily 2:00 4:40 7:00 9:20 <b>THE WEDDING PLANNER</b> PG DTG Digital. Fri-Sun 1:30 4:00 7:10 9:30 <b>WHICH SAVING SILVERMAN</b> 14A DTG Digital. Sneak preview. Sat 7:00	<b>ALL THE TRUE THINGS</b> PG Course language. DTG Digital. Fri Mon-Thu 7:30 9:50 <b>BILLY ELLIOT</b> 14A Course language. DTG Digital. Fri Mon-Thu 6:40 9:10 Sat-Sun 1:00 3:30 6:40 9:10 <b>CROUCHING TIGER, HIDDEN DRAGON</b> PG Violent scenes. DTG Digital. Subtitled. Fri Mon-Thu 7:30 10:00 Sat-Sun 2:00 4:30 7:30 10:00 <b>GATA IN BORDEAUX</b> 14A DTG Digital. Subtitled. Fri Mon-Thu 7:00 9:20 Sat-Sun 1:30 3:50 7:00 9:20 <b>HOW THE GRINCH STOLE CHRISTMAS</b> G DTG Digital. Subtitled. Fri Mon-Thu 7:30 9:00 Sat-Sun 1:10 3:40 6:30 9:00 <b>QUILLS</b> 18A Disturbing content, may offend. DTG Digital. Fri Mon-Thu 5:30 7:30 Sat-Sun 1:20 4:00 6:50 9:30 <b>STATE AND MAIN</b> 14A DTG Digital. Fri Mon-Thu 1:40 4:10 7:10 9:40 Sat-Sun 1:40 4:10 7:10 9:40 <b>YOU CAN COUNT ON ME</b> 14A DTG Digital. Fri Mon-Thu 7:10 9:40 Sat-Sun 1:40 4:10 7:10 9:40 <b>CLARIEVUE TOWN CENTRE</b> 4211-4215 Avenue 472-1060
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# Light thickens at Catalyst Theatre

**Fusion 2001 blends dance, theatre, tinfoil and Coleman lanterns**

By PAUL MATWYCHUK

"It's almost an insurmountable challenge we've given our artists," says Jonathan Christenson, who along with Joey Tremblay conceived *Fusion 2001: Let There Be Light*, the theatrical anthology that will be the first show to be staged in Catalyst Theatre's newly renovated performance space. (The roof is now 20 feet high instead of its previous, more claustrophobic 12 feet.)

The premise of the show is simple and yet takes absolutely forever to

explain. So here goes. First of all, there will be no seats in the theatre. Instead, designer Bretta Gerecke has divided the space into 10 individual performing areas—catwalks, stairs, a small metal platform in the centre of the room—each with its own unique lighting tool. (In one area, for instance, the lights are hidden underneath a metal grid on the floor and a large sheet of aluminum foil; when the performer pokes a hole in the foil, an upward shaft of light appears. In another, a set of overhead lights shines into five tubs filled with dyed water and pieces of broken mirror, reflecting shimmery, oddly coloured patterns onto the wall behind them.) Christenson and Tremblay then randomly assigned each of 10 performers (or playwrights or pairs of performers) a performance area and a Shakespearean quote involving light and

asked them to create an eight-minute piece that incorporated both their quote and their lighting setup.

## A step in the light direction

The artists taking part in the evening range from playwrights such as Stewart Lemoine to actor-writer teams like Daniel Arnold and Medina Hahn and Beth Graham and Daniela Vlaskalic to choreographers like Tania Alvarado and Brian Webb. "One of our hopes was that this would be a forum for people who are creating and performing their own work," says Christenson. "Edmonton doesn't have a lot of people who are creating their own plays... but there are starting to be more of them. And Catalyst is about that, and we wanted to find ways to foster that. And the stakes are a little lower in something like this—less, anyway, than with a play that runs 90 minutes. You can plunge in, take a risk and experiment."

Lynda Adams has been assigned the most rudimentary lighting arrangement in the show (an array of Coleman lanterns) as well as a particularly intense quote from *Titus Andronicus* ("Jessica Lange absolutely nailed it in the movie," Adams says admiringly) and has created a piece for herself and two other dancers that explores both their deepest fears (never having a child, never feeling fulfilled as an

artist, the approach of old age) as well as their triumph over them. "I have this incredible sense of freedom and amazing power," she says. "I'm doing all this martial arts stuff and I feel great. I mean, would my mother or my grandmother ever have imagined that in the year 2001 their daughter, their granddaughter could feel like she could take on the world this way?"

## Craddock's darling

The trick as well as the fun of the project, Adams says, will be finding a way for her dancers to command the tight performing area they've been given. "It's a real case of creativity being focussed by restriction," agrees Chris Craddock—no stranger to shows with unusual lighting setups, having performed his most recent piece, *Moving Along*, while sitting surrounded by lightbulbs in an intricately designed "electro-chair." Craddock's contribution to *Fusion 2001* is a piece he calls "Twinkle," about a boy who falls in love with a star in the sky ("My first foray into what I guess you'd call magic realism," he says), performed on a catwalk with the aid of nine blue, glowing globes which he can raise and lower with the aid of a system of pulleys.

The assignment, Craddock says,



Tania Alvarado takes the light fantastic in *Fusion 2001: Let There Be Light*

has allowed him to do something different from his usual style. "It's not funny at all," he says. "It's sad—it's tragic. And it's more poetic than I usually allow myself to be. To relieve myself of the pressure of comedy is kind of interesting. Comedy spoils you, because it's so immediate. You lose that ability that a lot of dramatic actors have to sense an audience's quiet attention. I sometimes worry I've lost the ability to sense an audience is listening to me unless they're laughing. So this will be a subtler relationship." ☉

*Fusion 2001: Let There Be Light*  
Catalyst Theatre • Feb 1-4 • 431-1750

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PREMIERE: 10:00 PM  
LOCATION: 3rd floor of Edmonton Centre  
10:00 PM to 11:00 PM

## Theatre Notes

By PAUL MATWYCHUK

### Attention must be played

**Edmonton Region One-Act Festival • Walterdale Playhouse (433-4659)**  
• Fri-Sat, Feb 2-3, 7pm • preVUE  
Last month, when I put *Vigilance*, a creepy little monologue about suburban paranoia, on my list of the 10 best plays of 2000, I wrote about it as if playwright James Hamilton was an obscure newcomer to the Edmonton theatre scene. I feel a little ridiculous now, having talked to him about his entry in this weekend's local round of the Alberta Provincial One-Act Festival. Not only, I learned, did *Vigilance* win the award for best original script in last year's festival, but a production of Christopher Durang's *The Final Play* that Hamilton was involved with won several awards in 1999. But Hamilton says I can be forgiven for not having noticed him earlier. "I just pick the little spots for now," he says. "I'm still not entirely comfortable with getting my work out there. But I'm getting there. And I think this one is going to be good."

Hamilton's new play, a monologue he'll perform himself called *The Centre of Attention*, concerns an ordinary man whose life is turned upside-down after

he nearly chokes to death on an egg salad sandwich. "He's reborn as an artist," Hamilton explains. "He starts to hear voices, and he begins building this giant tower on his front lawn—one day, he's an overworked drone without a creative bone in his body and next day, he's an artist. The inspiration was the movie *Close Encounters of the Third Kind*, with Richard Dreyfuss and his mashed potatoes and his mountain of mud, and he keeps saying, 'This means something. This is important.'"

Hamilton will be competing against five other theatre companies for various prizes, including a chance to proceed to the provincial one-act championships. But for most of the groups taking part, the competitive aspect of the event is not the main motivator. "It's like actors' *Romper Room*," says Hamilton. "It's so unsupervised and so unscheduled—I like that whole guerilla theatre feel. That's why I keep doing it. It's fun."

"It's a chance to get some feedback from your peers on what you're doing," says Linda Cornell, a board member of perennial One-Act Festival entrants Ad Hoc Theatre, who this year are presenting Gillian Plowman's two-hander *The Wooden Pear*. "It's always nice to say you're the winner, but it's more about putting yourself out there and trying to do your best because you love doing theatre. Besides, where else can you get to see six plays for 12 dollars?"

## Wry Martinis

Red Deer Press has just published **A Threes Martini Lunch** (142 pp.,

\$12.95), a collection of three linked one-act plays Clem Martini originally wrote for Calgary's Lunchbox Theatre—and even if the plays were terrible, I'd still be tempted to recommend it solely on the basis of its inspired title.

Luckily, though, the plays (*Conversations With My Neighbour's Pit Bull*, *House of Glass* and *Up on the Roof*) are all absolutely wonderful. All three take place within the same suburban block, and all of them involve unexpected encounters between members of neighbouring households, especially Robert Teller, a philosophy professor with a neurotic tendency to overthink every little aspect of his life, and his precocious 12-year-old daughter Ellen, who chafes good-naturedly against her father's efforts to shield her from the world. Martini has a great gift for making these casual encounters—a spat over a lawn jockey decorating a neighbour's yard, Ellen's being forced to wash a cranky neighbour's windows—utterly convincing and involving on a realistic level, yet he somehow makes them expand in your mind so that they evoke themes too large for any mere city block to contain.

The standout play of the three is probably the middle one, *House of Glass*, in which young Ellen gets to know a pair of bickering middle-aged twin sisters: Eva, who has Alzheimer's, and Beth, who has always resented the way Eva has always been perceived as the more lovable of the two. It's a small jewel of a play, and it's great to have it and its identically accomplished siblings collected in one place. ☉



## The Alien Project gives new meaning to the term "gallery space"

BY MAUREEN FENNIAC

A confluence of speculative science, conspiracy theories, New Age mysticism and fringe Christian fundamentalism, UFOlogy is no longer the sole domain of freaks and geeks—although the "discipline" certainly attracts plenty of both. There are more than 4,000 websites devoted to UFOlogy on the Internet. Just typing the word "aliens" into a search engine is like launching yourself into a digital black hole, so dense, borderless and warped is the scope of the information and pseudo-information available on the subject. As the lyric poem "Satan's Soldiers," eloquently expresses it, "They have big black eyes, and light grey skin/Their head is large, and their body is thin/They come in peace for that's what they'll say/They will deceive many people, day after day."

Starting in the '70s with a steady stream of Hollywood sci-fi blockbusters (*Star Wars*, *Close Encounters of the Third Kind*), sub-blockbusters (*Battlestar Galactica*, *Battle Beyond the Stars*) and countless TV shows resurrected and endlessly recycled on the Space Channel, science fiction has transcended its origins in the ghetto of B movies and pulp magazines. It now occupies a site at the centre of pop culture, and the phalomorphic bug-eyed alien is that culture's icon.

"Aliens have become a kind of cultural archetype," says Catherine Crowston, curator of the Edmonton Art Gallery's new exhibition *2001: The Alien Project*, which brings together the work of nine western Canadian artists, all from different backgrounds, at different stages in their careers, working independently in different disciplines (from documentary photography to video installation), but all of whom coincidentally found themselves with aliens on their minds. Their various explorations of our obsession with extraterrestrial life have now converged in the EAG like the alien visitees gathering at Devil's Tower in *Close Encounters of the Third Kind*.

### Hoffos politics

Lethbridge artist David Hoffos, for instance, was constructing intricately crafted apocalyptic landscapes and scale models of suburban neighbourhoods visited by aliens long before he had any idea of that the other artists were exploring similar subject matter. But even though alien invasion might seem like an unusual subject for a fine artist, Hoffos isn't surprised that he's (so to speak) not alone.

"This isn't some kind of post-modern play," he says. "I'm not debunking modernist ideals of 'high art,' or even reacting to them. I'm



simply reflecting the cultural milieu I grew up in. I played *Star Trek*, I made spaceships and my brother and his friends blew the heads off of aliens. That wasn't really my thing, but it was a part of my formative environment, and no doubt has some influence on the kind of art I make today."

visual arts  
drVUE

Vancouver artist Geoffrey Farmer (who, like Hoffos, is in his early 30s) admits to being influenced by a similar range of '70s movies and TV shows. But while Hoffos appropriates B-movie cinematic visual effects such as projecting film footage of an alien invasion onto a suburban street scene in order to create his own mini-spectacles, Farmer's work is more theoretically grounded. In his installation, a bizarre compendium of *E.T.* memorabilia—the quintessential '80s alien icon—is archived museum-style and assembled in a trunk set up right in the gallery space. In the background, a wall of twinkling Pyrex "stars" illuminates the room, Farmer's recreation of a special effect from the movie.

"*E.T.* isn't simply about an alien," Farmer says. "It's really a larger narrative about alienation." Farmer goes on, his tongue perhaps in his cheek, to suggest that it's not much of a stretch to read *E.T.* as a queer text, an allegory about "alien" or transgen-

dered sexuality. A poster on display in the exhibit of *E.T.* wearing a wig and a dress certainly does nothing to undermine the argument. Neither, perhaps, does another poster which shows the infantilized and oddly phallic-looking creature arm and arm with that other '80s pop icon, Michael Jackson.

### Eakins you shall find

In contrast to *E.T.*'s benign charm, the photo-based alien creatures "documented" by artist William Eakins are downright creepy. Eakins's dark vision, represented in large-format black-and-white photographs pinned to the gallery wall, perhaps reflects his own formative cultural experiences. "My first contact with this kind of imagery was the darker side of science fiction during the 1950s," he says. "In the historical context of the Red Scare and the Cuban Missile Crisis, science fiction's representation of aliens was as malevolent and threatening."

Crowston agrees. "If you look at early science fiction," she says, "aliens inevitably pose a threat to the existing social and political order. Then, in the '70s and '80s, we see the emergence of the friendly and benevolent alien, like *E.T.* But over the past decade we've seen a return to representations of the 1950s version of the 'evil,' duplicitous alien and a more dramatic emphasis on internal

invasion, where aliens seize control of bodies and minds."

The North American fascination with aliens, abduction and UFO discourse has its roots in Roswell, the New Mexico town that became the locus classicus of the UFOlogy movement following eyewitness reports in 1947 of the crash landing of an alien spaceship. Though the "ship" was latter determined to be the remains of a weather balloon, an endless assortment of government conspiracy theories about the Roswell incident continue to circulate.

### Roswell's Boswell

Artist John Will travelled to Roswell in 1997 for the 50th anniversary of the crash. His documentary photo and video installation offer an armchair perspective on the anniversary festivities, local sites, a first-person narrative from a supposed alien abductee and discussions of the crash by various UFOlogy "experts." (We mean "armchair" literally: spectators can take in the piece from the comfort of a Laz-E-Boy recliner, complete with stand-up ashtray—one assumes for display purposes only.)

The photos themselves look like blown-up snapshots, which gives them, like the subject matter they document, a rather dubious credibility. (The trashy, low-grade ambience they exude offers convincing evidence that aliens have indeed visit-

ed Roswell: they're the ones wearing the unconvincing alien costumes and talking about government conspiracies.) The highlight of Will's video documentary, meanwhile, is "an abduction narrative by a Roswell native who claims to know 'the real truth' about the aliens. Wearing a Mickey Mouse T-shirt, waving a beer for emphasis, the man describes the five beautiful girls who absconded with him to their spaceship, and then proceeds to debunk the theories of several UFOlogist experts. Those experts also appear onscreen with their own version of the truth, a narrative full of government cover-ups, clandestine alien autopsies and so on.

### Paint it "Black"

It's this strain of pseudo-scientific expertise, common among UFOlogists, that Steve Nunoda parodies in his "Black Project," an alleged "field guide" for UFO sightings. Borrowing the methodologies of natural science (Nunoda even creates an exhaustive taxonomy of distinguishing alien features and a fictitious biography of the fictional author of this scholarly work), these convincingly faked sightings of "flying saucers" reflect a nostalgic vision of the future. In contrast to the "mother-ship" spectacle that has been part of how we imagine an alien visitation ever since *Close Encounters*, Nunoda's flying saucers look about as high-tech as a horse and buggy.

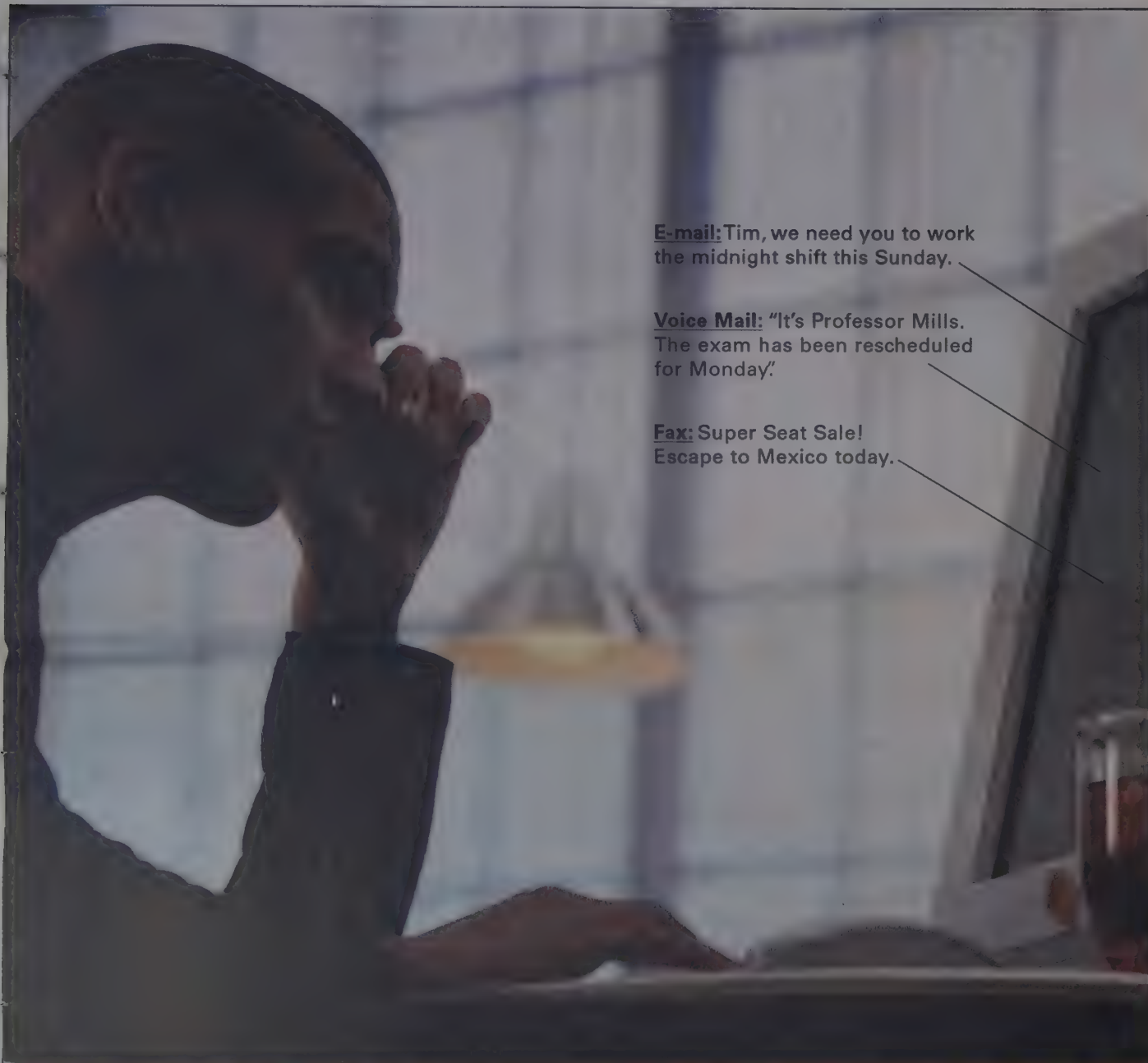
"I'm not saying whether extraterrestrial life does or doesn't exist," Nunoda says, "but it seems to fit into that category of concerns I call 'necessary fictions.' Humans have a need to understand their place in the universe. Historically, religion performed this function. But with a breakdown in various kinds of cultural authority, other explanatory models come into being."

N.M. Hutchinson satirizes the convention of bizarre explanatory models in his giant "action images" that look, in the words of one spectator, like they've been pulled out of a very large box of Frosted Flakes. The surfaces of these images are incredibly seductive, but like certain strains of aliens, they only appear to be benign. In fact, the images are an expression of Hutchinson's theory that North American consumer culture is the direct descendant of an ancient alien cargo cult—and that seemingly benign objects in our environment (a rubber duck, canned ham, a pacifier) unconsciously reflect our earlier "alien" cultural roots.

In *Aliens in America: Conspiracy Cultures from Outer Space to Cyberspace*, cultural critic Jodi Dean argues that aliens embody our collective fear of invasion, violation and mutation while serving as a ubiquitous reminder of uncertainty, doubt, suspicion and the fugitive nature of truth. *The Alien Project* reflects these preoccupations, too. But I prefer Patty Smith's much pithier and punkier take on the matter: "I haven't fucked much with the past, but I fucked plenty with the future." ●

2001: The Alien Project  
Edmonton Art Gallery • To March 25





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# SubUrbia: a little and a lot

Bogosian play too thin and stagey for actors to overcome

BY PAUL MATWYCHUK

Eric Bogosian's play *SubUrbia* is a good illustration of the difference between theatre and real life. The entire play takes place in a parking lot behind a 7-11—the setting, we learn, is the fictional suburb of Burnfield, Illinois, but the area is such an anonymous constellation of strip malls and tract housing that it could just as easily be happening anywhere in Canada or the United States. It's in this parking lot where the play's five main characters congregate night after night, drinking beer, eating microwaved pizza and idly bitching about their go-nowhere lives. It's a setting that in the real world is characterized by sameness and inaction, as one night bleeds into the next with little ever happening, much less changing.

It's very strange that such an untheatrical setting could provide the backdrop for a show that, unfortunately, always feels like a play. *SubUrbia* has been called "Chekhov on speed," although "Chekhov on Slurpees" would probably be more accurate—and, in any case, Bogosian is too intent on jolting and jazzing the audience with showy routines to justify the comparison to Chekhov. The characters launch into too many big speeches and the plot builds to too many emotional climaxes—you're always aware of the cast as a group of performers being put through their paces instead of a group of aimless kids just hanging out and talking.

## Love to love you, BeeBee

Perhaps that's why the cast member with the fewest lines to say,

Shannon Larson as the semi-recovered teen alcoholic BeeBee, comes off the best. BeeBee is the sad little figure in the corner of almost all of the scenes who succumbs to despair and falls tragically off the wagon without any of her friends even noticing her. Even in the scene where the only other actor onstage is stripping naked and jumping around the stage, I found myself watching Larson, who sits slumped against the 7-11 wall looking on at him with a cool, unimpressed expression on her face.

Larson also has a nice, silent scene a little while later in which she ponders a full bottle of Scotch before impulsively deciding to open it and drink it down.

I liked the fact that it's ambiguous as to why BeeBee does anything she does in this play, and I missed that quality in a lot of the other characters, especially Jeff (Chris Fassbender), a young man trying to decide whether he should follow his girlfriend to New York, remain in Burnfield or persuade her to stay in Nowheresville along with him; and Tim (Nathan Cuckow), Jeff's racist, alcoholic friend. If Bogosian has one major strength as a playwright, it's his knack for spotting hypocrisy in his characters, and he mercilessly zeroes in on the failings of the kids in *SubUrbia*: the way teenagers will self-righteously claim to be against racism despite not having a single black friend, the way they'll take their own laziness and lack of ambition and call it integrity or a refusal to sell out. But too often, this tendency of Bogosian's results in one-note characters—once the characters get exposed as hypocrites, there's nowhere else for the actors to go. (Director Kevin Suttle makes an attempt to give Jeff a moment of epiphany, but the level of awareness he achieves is too limited to be dramatically satisfying.)



The cast of *SubUrbia*

## Tim and her

Fassbender and Cuckow invest a lot of energy into their roles, as do Tina Stewart, Shomee Chakraborty and especially Chris Bullough as Buff, the live wire of the group, but—in this production, anyway—the play feels more like a collection of "actor's moments" than a cohesive play. It's hard to imagine, for one thing, how these kids could all have belonged to the same clique in high school, let alone how the sleek record-label publicist played by April Banigan could fall not only for the thoroughly unpleasant Tim but also the submorose Buff.

I really wanted to like this show, not only because it represents an effort by a very talented group of young actors to put on a risky show all by themselves, but also because it's an attempt to do a play that younger audiences might connect with. But despite its setting and the age of the company members, *SubUrbia* feels like something that actors rather than young people are more likely to relate to. ☉

*SubUrbia*

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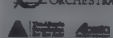
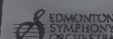
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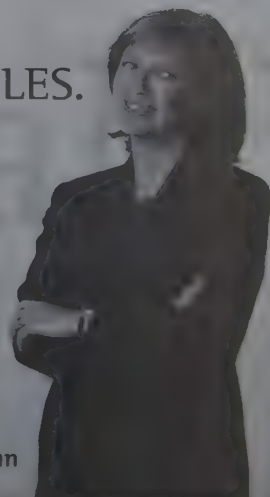
# [BREAKING NEWS AND ALL THE RULES.]

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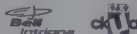


Helen Mann



## What's on at the FAG?

January 27 to March 25

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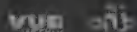
February 6 - 25, 2001

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February 13 & 20

"Blackly humorous" - Toronto Star

"Lawrence & Holloman can make nihilism  
seem like a party" - The Sacramento Bee

## White makes Rites

ATP PlayRites  
festival gets a little  
more *Respectable*

BY PAUL MATWYCHUK

Unless there's a theatre professional somewhere in this country whose parents were sadistic enough to name him "Harlem Butterfly," Alberta Theatre Projects' Bob White is the only artistic director in Canada to share his name with a great Johnny Mercer song—and it's been White's efforts that have kept ATP's PlayRites festival in tune with the latest developments in new Canadian theatre for the last 15 years. The list of plays that have been given mainstage productions at PlayRites is an illustrious one (Brad Fraser's *Unidentified Human Remains* and the *True Nature of Love*, Eugene Stickland's *A Guide to Mourning*, Greg Nelson's *Speak* and Conni Massing's *The Aberhart Summer* are among them); as well, PlayRites organizes several ancillary workshops, schmoozefests and symposiums (including one on February 21 about the Edmonton theatre scene) all aimed at heightening awareness of theatre in Calgary and the rest of Alberta.

For many of the plays at PlayRites, this will be their first full production in front of a paying audience, and as White explains, the fact that each show gets several previews a couple of weeks before their official opening night means the playwrights have an unusual amount of time to take the feedback they receive from the audience and make changes—frequently wholesale ones—to their scripts. "They're not workshops," says White. "We put our full resources behind them—they're full productions. Our guiding principle, artistically, is to give each play a good first production. It's as simple as that: get the best actors we can find and put the best creative teams behind them.... And so, although we're pretty much a mainstream theatre, the kind of energy that you get from the audiences is like the best of the alternative theatres—that sense that folks are ready for an adventure."

## Virk and play

The previews have already begun; the shows officially open February 7-10, and the party-and-socializing-heavy "blitz weekend" takes place March 2-4—all at the Martha Cohen Theatre in Calgary. Here, for anyone interested in attending the festival, are White's comments about each of the four mainstage plays:

**Red Lips** by Connie Gault: "Connie is a fascinating writer to me. She comes to the work with a novelist and poet's sensibility, and I'm really drawn to her imagination and the almost impossible staging demands she makes on a director—things appear and disappear, people,



The Shape of a Girl takes form at PlayRites

talk at times in a very strange, poetic, non-linear way. [Gault is also the author of the dreamlike *Otherwise Bob*, which was produced in Edmonton a few seasons ago.] But *Red Lips* is, I think, in many ways her most accessible piece.

There is a definite throughline there: a woman has a midlife crisis where she explores her desire and deals with her disappointments. But it's so theatrical; it has one of the things I really look for, and that's plays that can only exist in the theatre. It's not an attempt to rewrite an episode of *Friends* or do the latest Sundance sort of indie feature. It lives and breathes in the theatre."

**Respectable** by Ron Chambers: "Two things about Ron's work are really interesting. First is the way the dialogue works—it really does sing, and when you get two actors jamming on that stuff, it's just exhilarating and it's so much fun to watch that kind of theatrical pyrotechnics. It fills the room with its electricity. And added to that is a very interesting political parable, this exploration of the Alberta political landscape. To me, that's a real winning combo: the writing plus what he's writing about." [Respectable will be produced in Edmonton in late March by Workshop West Theatre.]

**24 Exposures** by Serge Boucher (translated by Shelley Tepperman): "This one you could almost call behavioural theatre—we sort of bandy about the old *Seinfeld* quote: 'It's a show about nothing.' It's about a family in a backyard, celebrating a birthday and you're basically just watching their behaviour. That's what struck me when I first read it: I kept wondering, 'Is anything going to be happening here?'

A character does wind up committing suicide at the end of the play, but you only figure that out by figuring out what's happening underneath the action. It's a cliché, but what the character's *don't* say is every bit as important as what they do say. You could almost just watch one character all the way through; there's lots of overlapping dialogue... I really don't know what word could describe it. It reminds me a little of Robert Altman's film *A Wedding*."

**The Shape of a Girl** by Joan MacLeod: "What's interesting about Joan's script is... well, (a), she's just so damn good. But also, she's also scared of the material. [Like local playwright Trevor Schmidt's recent *Only Girls*, MacLeod's show is based on the Reena Virk case.] The piece is about a teenage girl confronting her own violence and saying, 'I could have been one of those girls who killed Reena Virk.' There are times in the script where Joan almost doesn't want to explore the natural progression of 'All right, where are you going with this?' And the fact that the writer is scared of the material, I think, is a really interesting dynamic. It's scary, when you realize what she's touching on... but it's also laced with lots and lots of humour. It's stunning, I think. A wonderful play."

For more information about ATP PlayRites, consult their website at [www.ATPlive.com](http://www.ATPlive.com). Festival "Pass-Ports" and single tickets can be purchased at the ATP box office at (403) 294-7402; tickets can also be obtained through TicketMaster at (403) 299-8888. ●

ATP PlayRites  
Martha Cohen Theatre and various  
Calgary locations • To Mar 4



# ARTS Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.  
Deadline is 3pm Friday.

## ART GALLERIES

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 Street, 488-6611. • **FEATURE GALLERY: HOME ON THE RANGE:** Contemporary and traditional pieces in the form of home furnishings and lifestyle accessories, which reflect the cultures and romance of Southern Alberta. Until February 24.

**ART BEAT** 8 Mission Avenue, St. Albert, 459-3679. • **Open:** 10am-6pm; **Thu** 10am-9pm; **Sat** 10am-5pm; **Sun** and **hols** 12-4pm. • **Ongoing display of gallery artists works.**

**ARTRA GALLERY** 15607-100A Ave., 489-1028. **Art works by the Thursday Night Ladies Group.** Feb. 1-28.

**BUGERA/KMET GALLERIES** 12310-Jasper Avenue, 482-2854. **Abstract, landscape and still life paintings by selected gallery artists including Alan Attar, Lorenzo Dupuis, Bill Laing and Barbara Milne.** Until February 28.

**CENTRE D'ARTS VISUELS DE L'ALBERA** 11, 20, 8627-91 Street, 461-3427. **Art works by the members of the Centre.** Until Feb. 7.

**DOUGLAS UDELL GALLERY** 10332-124 Street, 488-4445. **A changing exhibition of new work by gallery artists including Nataka Husar, David Urban, Adam Fuss, Jeff Graham, Les Thomas, Antonio Murado, Cao Fonseca, Tony Scherman, Diana Thorneycroft, Kevin Sehn and others.** Until February 6.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Square, 422-6223, [www.eag.org](http://www.eag.org). • **Open:** Mon-Wed and Thu 10:30am-5pm; **Thu** 10:30am-8pm; **Sat**, **Sun** and **hols** 11am-5pm. • **SALVATION!** Various art works by local and regional artists. **Until May 21. • THE ALIEN PROJECT:** Until May 25. • **THE JOY OF GIVING SELECTIONS FROM THE CHAPMAN, GILYDE AND CELANES CANADA DONATIONS:** Paintings recently donated to the gallery. **Until Feb. 11. • A SELECTIVE VISION-ALBERTA ART FROM THE 1930s TO THE 1970s:** Historical works from the collections of The Edmonton Art Gallery and The Alberta Foundation for the Arts. **Until May 21.**

• **THE KITCHEN: SPYDER YARDLEY JONES:** **NASTY SPYDER BITES:** The urban landscape in this installation, 3-D figures roam the concrete jungle under the watchful eye of alien creatures. **Until Mar. 25. • NEW EYES:** An education and exhibition space to assist with school tour programs. **Interactive space about art and travel.** **Until May 30. • CHILDREN'S GALLERY: AN ELEPHANT IN THE FOREST: THE SPIRITUAL ART OF EMILY CARR:** Hands-on workshop with Marc Seigner. **Until June.** • **Admission:** \$4 adult; \$2 student/senior; \$1 ages 6-12, kids under 6 free. **Free on THU after 4pm.**

**ELECTRUM DESIGN STUDIO AND GALLERY** 12419 Stony Plain Rd., 482-1402. • **Open:** Tue-Sat 10am-5pm. • **Gold and silver jewellery by Wayne Mackenzie, Janet Stein and John Blair.** Ongoing. • **ROUGH CUTS:** Figurative studies in Steel. **Clay & Paper by Sharon Moore-Foster.** Feb. 1-Mar. 3. **Opening reception:** artist in attendance **SAT**, Feb. 3, 1-5pm.

**FAB GALLERY** 1-1 Fine Arts Building, U of A, 112 St., 89 Ave., 492-2081. • **Open:** Tue-Fri 10am-5pm; **Sun** 2-5pm; **closed** Mon, Sat and statutory holidays. **CAULFIELD: RECENT WORK:** Until Feb. 4.

**FORT DOOR** 10308-81 Ave., 432-7535. **Soapstone carvings by J. Akulalik and T. Akulalik.** Until Feb. 28.

**THE FRINGE GALLERY** Bsm't., 10516 Whyte Ave., 432-0240. • **AFTER HOURS AGAIN:** Group show featuring recent works by the Paint Spot Staff. **Feb. 1-28.** **Opening reception:** **SAT**, Feb. 10, 1-4pm.

**FRONT GALLERY** 12312 Jasper Avenue, 488-2952. • **Open:** Tue-Sat 10am-5pm. **Featuring new work by gallery artists including paintings, sculptures, ceramics and glass.**

**GALLERY 124** 10240-124 St., 488-4575. • **Open:** Tue-Sat 10-5pm; **Sun** 12-3pm. **JOURNEYS:** Oil paintings by Viki French. **Until Feb. 14.**

**GRASSLAND GALLERY** Westgate Centre, 17010-90 Avenue, 483-6011. **Paintings and sculptures by various Alberta artists. Works by Henri Plisson Brent Heighton.** Until February 28.

**HARCOURT HOUSE** 10215-112 Street, 426-4180. **METAPHORMS:** Multimedia exhibition by Toronto artist Jennifer MacKinnon. • **FRONT ROOM: RADIANT:** Recent work by Kristina Kudryk. **Until Feb. 17.** • **Artist Trading Card Session:** **SAT**, February 3, 12-4pm.

**KAMENA GALLERY** 5718-104 St., 944-9497. • **Open:** Mon-Sat 10am-6pm. **Recent watercolours by Helena Ball.** New shipment of oil paintings from China. Affordable Van Gogh and modern re-creations. Miniatures by Willie Wong.

**KING'S UNIVERSITY COLLEGE** 9125-50 St., 465-3500. **FEAST YOUR EYES:** Local art works by more than 30 local artists including Paul Cook, Carmen Los and Rosalie Gelderman. **Until Feb. 15.**

**LATITUDE 53** 10137-104 Street, 423-5353. • **Open:** Tue-Fri 10am-6pm; **Sat** 11am-5pm. **VIS FOR VIDEO:** Student video work from emerging to now-established artists. **Until Feb. 17.** • **THU 8 (7-30pm):** Discourse Project, Critique Session. **Featuring new works by Nadine Argo and Margaret Curry.** Free.

**MCMLLEN GALLERY** University of Alberta Hospital, 8440-112 Street, 407-7152. • **Open:** Mon-Fri 10am-8pm; **Sat** Sun 1-8pm. **MISCELLANEOUS CONNECTIONS:** This exhibition will encourage visitors to see through the artist's eyes—to view the diversity of the artists and their experiences through their paintings, rather than simply see a series of abstract, figurative and still life paintings. **Exhibiting artists:** Julian Brezden, Bernard Hippel, Dick Der, Ruby Mah, and Robert von Eschen. **February 3-March 31.**

**PRINCE OF WALES ARMOURIES** 453-8308. C.N.I.B. (Canadian National Institute for the Blind) silent and live art auction. **Fri**, Feb. 9, **hols** 9-10:30am; **Sat**, Feb. 10, **hols** 10:30am-5:30pm; **auction** 7pm. **TIX:** \$30. **Ph** Lyn for tickets.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, (New location), St. Albert, 460-4310. **TOM GALE-NEW WORKS:** New works by Edmonton painter Tom Gale. **Until Feb. 3.**

**SCOTT GALLERY** 10411-124 St., 488-3619. • **Open:** Tue-Sat 10am-5pm. **Quebec landscape artists Jacques Poirier, Louise Kirsouc and Jean Guy Desrosiers.** Also featuring prints by Sean Caulfield.

**SNAP GALLERY** 10137-104 St., 423-1492. • **Open:** Tue-Sat noon-5pm. **THAT WAY AND THIS:** Mixed-media and screen-prints by Briar Craig. **Until Feb. 24.**

**SNOWBIRD GALLERY** WEM, 444-1024. **Featuring work by Yardley-Jones, Gregg Johnson and Jim Vest.** Oils and acrylics by Fossil Tsegaye. Pottery by Blackmore Studios and Noburo Kubo. **Glass art works available.**

**SPECIAL-T GALLERY** 436 Riverbend Square, Phase II, 437-1192. • **Open:** Mon-Wed 10-6pm; **Thu**, **Fri** 10-9pm; **Sat** 10-5pm. • **Ongoing group show** including new works by Audrey Pfannmuller, Jeff Collins and Sophia Podhyhula Shaw. **Glass works by James Lavoie, Ted Jolda, Bonny Houston, Tyler Rock and Julian Duerksen available.**

**STRATHCONA PLACE CENTRE** 10831 University Ave., 433-5807. **Former Alberta exhibitors show and sale.** **Until Feb. 9.**

**SUSSEX GALLERIES** 290 Saddleback Road, 988-2266. **Pastels, acrylic paintings, oil paintings, watercolours, Japanese chigiri-e and Oriental ink works by Gwen Burroughs, Leonard Cheng, Silvia Dubois, Frank Haddad, David Kieller, Shirley Kinnenberg, Bruce Krysa, Paul Laland, Laura Leeder, Deborah Maron, Laura Speakman, Leonie Poole, Jean Roth and others.** **Glass works by the Bissetts; sculptures and ceramic pieces by various artists.**

**UPSTAIRS GALLERY** Great Bear Framing, 2nd Floor, 11631-105 Avenue, 452-8906. • **Open:** Tue-Sat 9am-5pm. • **MONTEZUMA SUITE, KITSILANO SUITE, CAJON SUITE:** Photographs by Garth Rankin. **Until February 26.**

**VANDERLEELIE GALLERY** 10344-134 Street, [www.vanderleelie.ab.ca](http://www.vanderleelie.ab.ca), 452-0286. • **Open:** Mon-Sat 10am-5:30pm. **Group show of paintings by gallery artists including David Alexander, Jim Reid, David Cantline, Jim Davies, Gregory Hardy, Philip Darrah.** **Feb. 1-28.**

**WEST END** 12308 Jasper Ave., 488-4892. • **Open:** Tue-Sat 10am-5pm. • **A TASTE OF 2001:** Featuring work by Nikie Barton, Stewart Steinhauer, Nancy Day,

Gaston Reby, Claudette Castonguay, Bruno Cote, Glen Semple, Raymonde Duchesne, Andris Leimanis. **Glass art by Susan Belyea, Ted Jolda, Bonny Houston, Diane Ferland, Brad Sherwood and Cory Porterfield.** **Until Feb. 9. • THROM CAUTION TO THE WIND:** New paintings and "Exotic Cocktail Table" constructions by Grant Leier. **Feb. 10-Mar. 24.**

## DANCE

**ARDEN THEATRE** 5 St. Anne Street, St. Albert, 459-1542. **FRI 2-SAT 3 (8pm):** Les Ballets jazz de Montreal. **TIX:** \$20 adult; \$15 student/senior.

## THEATRE

**BEATRICE CHANCY** The Citadel, Shochter Theatre, 9828-101 Ave., 425-1820. **Score by James Rolfe, libretto by Georges Elliott Clarke.** Based on Shelley's classic drama *The Cenci*. Set in a time when slavery was still practiced in Canada. **Feb. 8-13.**

**BLITHE SPIRIT** The New Varsova Theatre, 10329-83 Ave., 420-1757. **Presented by Shadow Theatre.** **Until Feb. 4.** **Tues, Thu-Sat, TIX:** Adv. tickets @ TIX on the Square.

**CHIMPROV** The New Varsova Theatre, 10329-83 Ave., 448-0695. • **Every SAT** except the last Sat of each month (11pm): **Presented by Rapid Fire Theatre.**

**COUNTRY, ROCK, AND A WHOLE LOTTA SOUL** Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. **A rockin' Christmas season with a country and rhythm and blues twist.** **A energetic music and dance revue that takes a journey through time as it chronicles the musical roots that brought us to where we are today.** **Until Feb. 18.**

**THE DAY NEVER ENDS** Jubilation Dinner Theatre, WEM, Upper Level, 484-2424. **Attend the "live to air" shooting of everyone's favourite musical soap opera... The Day Never Ends.** **Feb. 2-Apr. 1.**

**DI-E-NASTY** The Varsova Theatre, 10329-83 Avenue. **Edmonton's long-running, live improvised soap opera** strides into its tenth year presenting a season set in the glorious days of the Roman Empire circa 67 A.D. **Every Monday.** **TIX:** \$8 or \$5 with brand new Die-Nasty membership card (\$25).

**EDMONTON REGION ONE-AC FESTIVAL** Watforddale Playhouse, 10322-83 Ave., 433-4659. **Projects include one-acts from Ad Hoc Theatre, Electra Shock Theatre, Bonk! Theatre Productions, Colour Wheel Theatre, Singkronosities and Subconscious Wines.** **Feb. 2-3, 7pm.** **TIX:** \$7/session; \$12/weekend.

**FUSION 2001: LET THERE BE LIGHT** Catalyst Theatre, 8529-103 Street, 431-1750, 420-1757. **Presented by Catalyst Theatre.** Ten artists or teams of artists inspired by: *Light* and the *Words of William Shakespeare* create an environmental performance featuring work created by: Lynda Adams, Danny Arnold and Medina Hahn, Tania Alvarado, Julianna Barclay and Siân Williams. **Chris Craddock, Beth Graham and Daniela Vlasakis, Andrea House, Stewart Lemoine, Charlie Tomlinson, Brian Webb.** **Installation designed by Brett Gerecke.** **Sound by Corinne Kessel.** **Feb. 1-4, 8pm; matinee Feb. 4, 2pm.** **TIX:** @ Catalyst Theatre, TIX on the Square, or e-mail: [catalyst@interbaun.com](mailto:catalyst@interbaun.com).

**KABOO! THEATRE PERFORMANCE SERIES** The Citadel, Rice Theatre, 9828-101 Ave., 427-5956, 420-1757. **Presented by Workshop West Theatre.** 420-1757. **Feb. 8-18. • Chekhov's Shorts:** By Theatre Smith-Gilmour. **As the train departs a wonderful array of characters and stories are revealed.** **Feb. 8-10, 8pm. • Pushing Up Daisies:** by Sue Huff. **A one-woman play. Pushing up daisies. Pop your socks. Kick the bucket... we all do it eventually.**

**Feb. 11-13, 7pm. • The Red Priest (Eight Ways to Say Goodbye):** By Mieke Ouchi. **Feb. 11-13, 9:30pm.** **A French aristocrat stands at a crossroads in her life. Will she stay in a cold marriage or face the final goodbye? • Songs for Caligari:** Presented by Generic Theatre in association with Metro Cinema. **Dave Clark and his electro-acoustic combo perform original songs and soundscapes for this classic expressionist masterpiece.** **Feb. 14-18, 8pm. • On le A da da kamera production,** written and directed by Daniel MacIvor. **A dying man tries to make plans for the end, a pair of lovers try to make it work, and two men try to make a play. Accidents happen.** **Feb. 15-17, 8pm; Feb. 18, 2pm.** **TIX:** \$45 adult pass, \$36 student/senior pass; \$15 adult individual show, \$12 student/senior individual show. **Adv. tickets @ TIX on the Square.** \$5 adult Songs for Caligari; \$4 Student/Senior Songs for Caligari @ door.

**LAWRENCE AND HOLLOMAN** The Roxy Theatre, 10708-124 St., 453-2440. **By Morris Panych.** **Best friends with nothing in common.** **A hapless, ever-optimistic nudist and a loveless, self-absorbed egomaniac.** **Feb. 6-25, Tue-Sat 8pm, Sun matinees, 2pm.** **Preview Feb. 6 and 7; opening night THU, Feb. 8.**

**MARtha SUET: THE BASKET CASE** 3rd Floor, Edmonton Centre, 10205-31 Street, 463-4237. **By Elizabeth Bowring.** **Presented by Jagged Edge Theatre.** **Take one well-seasoned comic. Mix it with a few laughs. Add some unexpected glitches. Stir up a little tension and let simmer until the whole thing boils over.** **Until February 10, Tue-Fri 12-10pm; Fri-Sat evening 8pm.** **TIX:** \$8, \$4 Tue; \$7 senior. **Box lunches: \$5 (order before 11pm day of performance).**

**THE MASK OF ZERO** Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Road, 448-9339. **Who better to save the town of Tobasco from the tyrannical takeover of Tijuana Garcia than our Hero, Zero? Donned with a mask, sword and a song, can he save the day? Held over for one week, until February 3.** **TIX:** \$39.95 Wed, Thu and Sun; \$49.95 Fri and Sat; **Kids** \$20.

**MOULIERE X 3** Timms Centre for the Arts, 112 St., 87 Ave., 492-2495. **Presented by Studio Theatre.** **Feb. 8-17.**

**THE MONSTER CLUB** 10330-84 Ave.,

448-9000. **Presented by Fringe Theatre Adventures.** **By Chris Craddock and Wes Borg.** **Feb. 9-24.**

**THE NUMBER 14** The Citadel, Shochter Theatre, 9828-101 Ave., 425-1820. **Presented by Axis Theatre Company.** **Take a ride on the world's longest and most entertaining bus route.** **TIX:** Weekdays \$35-22, Fri/Sat \$40. **Sun** Mat and evening \$31-22. **Until Feb. 3.**

**ON YOUR TOES** Grant MacEwan College, John L. Haer Theatre, Jasper Place Campus, 10045-156 St., 497-4470. **Music by Richard Rodgers, lyrics by Lorenz Hart.** **Book by Rodgers and Hart and George Abbott.** **An ex-vaudeville hoover turned music professor becomes involved with a famous ballerina and persuades the Russian Ballet to stage an American jazz ballet.** **Feb. 9-17, 8pm; matinee Sun, Feb. 11, no performance Tue, Feb. 13.** **TIX:** \$10 adv. adult, \$5 adv. student/senior; \$12 adult @ door, \$7 student/senior @ door.

**007 1/2 THE SPY WHO SCHTICKED ME** Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Road, 448-9339. **Who best to save the world from the evil Dr. Nope than the suave secret agent 007 1/2?** **February 9-May 5.**

**SUBURBIA** New City Suburbs, 10161/17-112 Street, 420-1757. **By Eric Bogosian.** **Presented by Kill Your Television.** **A fast-paced and cutting-edge play.** **A snapshot of a group of friends in their early twenties—jaded kids who meet in their claimed domain, the parking lot at the 7-11, to score, flirt and brag.** **Until February 17, 7pm.** **TIX:** \$12 @ door or TIX on the Square. **No minors.**

**THEATRESPORTS** New Varsova Theatre, 10329-83 Ave., 448-0696. • **Every FRI (11pm):** **Presented by Rapid Fire Theatre.**

**TONY N' TINA'S WEDDING** Silver Slipper, Northlands Park, 116 Avenue, 73 Street, 451-8000, 490-7052. **Comedy.** **Interactive theatre event.** **Friday and Saturday evenings Feb-Apr.**

**WIT** The Citadel Theatre, 9828-101 Ave., 425-1820. **By Margaret Edson.** **Vivian Bearing, a professor of poetry, must come to terms with her life and work when faced with a terminal illness.** **Until Feb. 18.** **TIX:** Rush discount tickets available for various performances @ TIX on the Square.

# Y2K Kindness Conference

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# ask sasha

## Cum on feel the noise

Dear Sasha: I am the kind of girl who finds it difficult to maintain, er, my decorum during sex. That is to say, I'm a screamer. And yet, when I'm all by myself and keeping myself amused, I never make a sound, no matter how many times I die the little death. Why? —NOISY GIRL

Dear Noisy: I may not know much about the etiquette of the dining room—forks and finger bowls and all that—but I do know tons about the rules of the bedroom, and let me tell you, with great conviction, that during sex, it is absolutely your responsibility to make as much of a ruckus as you can. It's simply bad manners to keep your mouth shut. You're getting fucked! This is possibly the best thing that could ever happen, so open up and let 'er rip!

The Chinese and the East Indians, by the way, believe that the noises you make during sex are all part of the battle of love and help you discharge bad energy. You're probably pretty quiet when you masturbate because you don't have the weight of someone playing against you, but it wouldn't be a bad idea to make a bit of racket just to free those pent-up bad vibes.

## Smear the rod and spoil the child

Dear Sasha: Do you know if those creams for premature ejaculation actually work? —TEDDY

Dear Teddy: According to stats, 25 per cent of men suffer from your problem and although guys are gobbling up black-market Viagra to solve it, it's only legally available for people who suffer from erectile dysfunction. Here's a couple of products I tested out:

Maintain is a legitimate brand which you can purchase at most pharmacies.

This product contains benzocaine, a well-known numbing agent which, while slightly stupefying my test subject's penis, did little more than take the shine off my nail polish. My subject described the sensation as "the difference between driving a Porsche, where you can really feel the road, and driving an El Dorado, where you're all cushioned." Sigh. Boys, cars, their dinks. Does it ever end? No notable difference in his normal money shot time.

Product #2 was purchased at one of those Asian pharmacies in Chinatown—the kind that sell things like Women's Lucky Delightful Pills. The product in question is Sufan's Kwang Tze Solution (those in the know call it China Brush) and comes in a tiny bottle with a very sober, bespectacled Sufan scowling out at you from the label. His doleful expression is enough to put you off screwing altogether, but a friend swears he had an erection for two hours after he applied it. However, "Burns like hell-fire" and "Please make it stop" were the delicious testimonials of my guinea-penis, who, even with ambient lighting and bare-ass me busting my moves to Barry White's *All-Time Greatest Hits*, couldn't even get a boner, much less maintain one. On top of everything else, his hands and his dog smelled like curry for days. (This doesn't mean, by the way, that the stuff tastes good.) And whatever you do, don't get this crap in your eyes. Ancient Chinese secret gleaned from this experiment: if someone's hopping around the room holding his penis, putting it in your mouth isn't going to help anyone.

Product number three, procured from a sex shop, is Pleasure Balm, from the Kama Sutra company. According to the package, it has "a numbing quality like a wind chill, and it tastes like fresh mint. Or a peppermint stick." I don't know who was in charge of their marketing, but I would have bought a couple more bottles if they'd mentioned that it makes your tongue feel like you've been doing blow all night. It didn't significantly prolong my test subject's erection, but its green and gelatinous texture make it a workable last-minute substitute if you're eating lamb chops and unexpectedly run out of mint jelly. ☺

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